DOCUMENT RESUME

ED 100 186 FL 006 643

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TITLE A Syllabus for an Inservice Course in the Teaching of Latin.
INSTITUTION Texas Education Agency, Austin. Div. of Program Development.
PUB DATE Jun 69
NOTE 249p.

EDRS PRICE MF-$0.75 HC-$11.40 PLUS POSTAGE
DESCRIPTORS Applied Linguistics; *Curriculum Guides; Grammar; Homework; Inservice Courses; *Inservice Teacher Education; *Language Instruction; Language Tests; *Latin; Listening Comprehension; Listening Skills; Literary Analysis; Pattern Drills (Language); Poetry; Pronunciation Instruction; Reading Instruction; Secondary Education; Syntax; *Teaching Methods; Vocabulary

ABSTRACT

This syllabus was designed to acquaint Latin teachers in Texas with some of the practical measures being undertaken to revitalize the learning of Latin in secondary schools. Particular emphasis is placed on the development of comprehension through reading Latin aloud, listening to it, and manipulating it orally. The material is divided into six sessions. Reading instruction is stressed throughout, and the following other topics are covered: listening comprehension, grammar, pattern drills, vocabulary, composition, methodology, testing and literature interpretation. Suggestions for supplementary reading and home assignments are given in each part of the syllabus. (PMP)

ED100186

A SYLLABUS FOR AN IN-SERVICE COURSE IN THE TEACHING OF LATIN

Margaret Forbes

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
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Texas Education Agency
Foreign Language Section
June, 1969

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QUOD FACIENDUM

This syllabus is designed to acquaint the Latin teachers of Texas with some of the practical measures being undertaken to revitalize the learning of Latin in the secondary schools of the United States.

The importance of Latin, both language and literature, is in the transmission of the great humanistic tradition of the Western world. In the explosion of scientific knowledge of the past few years, the balance to be maintained with the humanities must be ensured for the education of an enlightened citizenry. The National Foundation on the Arts and Humanities has supported institutes in Latin for the past three years to emphasize the importance of Latin in our heritage. This support is continuing through federal funds supplied by the Education Professions Development Act. The particular emphasis which this support is taking is upon the study of Latin as a language, a communication to our generation through time, with ideas and information which are relevant for today.

For this knowledge to become intelligible, primary documents must be taught to our students more effectively than in previous years; therefore, the emphasis upon reading objectives is being strenuously promoted. The reading objective means comprehension through reading Latin. Latin is therefore treated as a language in this syllabus by promoting practice in reading the Latin aloud, listening to it, and manipulating it orally to expedite the Latin comprehension process. The sounds of Latin are thus an integral part of fostering comprehension of Latin. This syllabus begins with the Latin sounds.

In so brief an amount of material as is here presented, it is difficult to do more than suggest the direction in which teachers and learners may proceed, but we hope that the various suggestions presented will stimulate teachers to develop far more effective pattern drills, visuals, and other additional materials for their Latin students.

Animis opibusque parati.

Docendo discimus.

Acknowledgments

Mention should be made of some of the people responsible for the success of the syllabus materials. A group of seven teachers used the materials first in Austin, then later in the field where they pilot tested them with teachers. The suggestions and criticism of these seven teachers, Mrs. Elizabeth Beaver, Mrs. Margaret Edwards, Miss Martha Gooch, Miss Katharine Norman, Sister Pauline Nugent, Mr. Larry Barnes, and Mr. Gerald Doyle, helped tremendously in the preparation and the revision of the syllabus. The 75 teachers in the pilot program, through their written evaluations of the materials, also made significant contributions to the revision of the syllabus.

Special mention must be made of Dr. Gareth Morgan, Chairman of the Department of Classics at The University of Texas. Dr. Morgan read the syllabus prior to publication and his suggestions strengthened the materials. Dr. Morgan graciously made tapes for use with the syllabus. His visits to pilot centers and his further interest in the syllabus gave the Texas Education Agency additional ideas for this revision.

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SESSION I

Topic	Minutes Needed	Page	Devices Needed	Materials Needed
Reading Latin aloud--a top priority	20	2		
*Pronunciation of classical Latin	25	8	Tape recorder	Sweet's pronunciation drill tape
*Reading of continuous Latin prose in high school texts	55	12		Personal high school Latin texts
Re-reading Latin aloud	20	15	Tape recorder	Cicero tape
*Latin dictation	30	21		
Assignment sheet		25		

*Participant involvement

READING LATIN ALOUD--A TOP PRIORITY

Notes to Instructor

- Participants should take notes on the next few pages as they are presented by the instructor.

Time Needed---20 minutes

Notes to Participants (for reference and assignments for Session II)

- Vox Latina--The Pronunciation of Classical Latin--by Sidney Allen--Cambridge University Press, 1965
- Teach the Latin I Pray You--by Paul J. Distler, S.J.--Loyola University Press, 1962.

READING LATIN ALOUD--A TOP PRIORITY

The heavy hand of German classical scholarship in the nineteenth century has been responsible for the almost complete destruction of the enjoyment and appreciation of Latin literature in American schools of the twentieth century.

American scholars who flocked to the great German universities a hundred years ago for their PhD's brought back to this country the enthusiasm for analytical philology which was unfortunately transmitted to high school teachers and to high school texts. The beginning student was initiated immediately into the "elegance" and "beauty" of analytical Latin grammar as a means of learning the language. The pedagogical consequences of this operation have been progressively disastrous as periodically decreasing enrollments all over the country testify.

The PhD's in universities who insist that this is the best or only way to learn the language have many years of study in the classics behind them. It is safe to say that almost none of them have ever worked with junior high school students beginning to learn a second language, or even that they would be very successful at it if they were to try. Not even at the college level do these men read Latin aloud as the Romans did, or insist that their students do so.

In too many institutions, college as well as high school, the Latin passages become a quarry for digging up Latin grammar features "exceptions to the rules," and infrequent forms. Thus the understanding or comprehension of the meaning of the Latin passage appears to the student to be playing a very subordinate role.

All too often he feels secure, armed with a minimum vocabulary list and the ability to identify classes of ablatives, datives, and subjunctives. This list of priorities is one which has been handed down for over a hundred years by conscientious but misguided language teachers.

Efforts to alter these priorities in American Latin classes by remedying the greatest omission of all have met with strong criticism and resistance by some of the passing specialists among the classicists.

This omission is the sound of Latin.

Reading Latin aloud is now being given its rightful emphasis in the new Latin programs being sponsored by the United States Office of Education. The linguistic and pedagogical experts assert that Latin must be treated as a language at the beginning level and that comprehension through sound as well as through the printed symbol is an integral part of the language learning process. (Sophisticated analysis of many of the grammatical features can await the composition phase of mastery.)

One of the objections sometimes made to the oral reading of Latin is that, since we have no native informants to exemplify intonation patterns, tempo, and even pronunciation, reading Latin is therefore at best a futile exercise; that it probably would never be understood by an ancient Roman and how dare we be so presumptuous?

The answers to this are several:

- We do know quite a bit about classical Latin pronunciation thanks to research.
- The ancient sources themselves have been of assistance on tempo, elision, and intonation patterns: Cicero, Quintilian, Plautus, to name a few.
- Even though regional American dialect patterns are discernible in oral Latin, this was true even in ancient times. The great historian Livy was criticized by Roman linguistic snobs for the traces of his native Paduan dialect appearing in his speech.
- Both pedagogically and linguistically, comprehension of the sounds of a language in utterances of varying length, can, in the case of Latin, lead to improved comprehension of the symbols.

Thus our top priority in this syllabus is teacher improvement in reading Latin aloud.

Two facts about reading Latin in ancient times, are frequently ignored today: 1. There was no such thing as 'silent reading" in ancient Rome. The schoolboys reciting their lessons with such din as to cause neighborhood complaints, read aloud, and did most of their lessons viva voce. The cultivated, educated gentleman listened to his favorite authors read aloud by a talented slave when he himself was not intoning them. 2. And because silent reading did not exist as such, there was a second fact often forgotten today: there was no such thing as "rapid reading." No appeals to "increase your reading speed" were even thought of until books became more plentiful.

Silent reading was so uncommon that St. Augustine (Confessions 5.3) comments upon this peculiarity of Ambrose (4th century A.D.) "But when he was reading, his eye glided over the pages and his heart searched out the sense, but his voice and tongue were at rest." Visitors came to watch this unusual operation. Augustine speculates that "Perchance he dreaded lest if the author he read should deliver anything obscurely, some attentive or perplexed hearer should desire him to expound it, or to discuss some of the harder questions; so that his time being thus spent, he could not turn over so many volumes as he desired; although the preserving of his voice (which a very little speaking would weaken) might be the truer reason for his reading to himself. But with what intent soever he did it, certainly in such a man it was good."

Latin poetry was written to be heard. Some scholars think that many of Cicero's orations were delivered and heard before they were recorded.

Even at the beginning stages of Latin study, the reading aloud of simple Latin stories by the students reduces the jigsaw-puzzle features too often associated with this language study. Oral reading of simple stories in Latin sense units is excellent practice for improvement in pronunciation and interpretation, the latter both for comprehension and communication. Above all, oral reading of Latin brings home to the student one of Latin's most neglected features--that it is a language conveying information and ideas.

It is possible for beginning students to work with simple dialogs, skits, and plays. They can make their own by turning their textbook stories into dialogs, or if ambitious, can present some of the many plays available through the American Classical League Service Bureau. The same results, however, can be obtained simply by making oral Latin reading from the textbook a part of every classroom session.

For inspiration, the literary Latin readings on records and tapes are useful. Some of the good ones are those done by Robert Sonkowsky to accompany Latin for Americans, and those done by Radio Guide actors in the Using Latin program.

The Latin teacher, of course, should be able to read Latin texts in a lively fashion. If he feels inadequate to the task, let him continue practicing. It can be done.

Re-reading Latin aloud by both teacher and students increases and improves Latin comprehension. It is almost impossible to overstress the values inherent in re-reading Latin aloud, and the involvement of the whole class, individually as well as chorally, is a necessary feature of this practice.

PRONUNCIATION OF CLASSICAL LATIN

Notes to Instructor

- Participants should take notes on the material preceding the playing of Sweet's pronunciation drill tape.

- Instructor should emphasize the reference value of *Vox Latina* for teachers.

- Tape procedure for pronunciation drills. (Participants should not be looking at the tapescript while the tape is being played.)

  First play--choral response

  Second play--individual responses

- Comments upon pronunciation drill

Time Needed--10 minutes-introduction to pronunciation tape

15 minutes-two plays of Sweet's tape

Devices Needed--tape recorder

Materials Needed

Sweet's pronunciation drill tape

PRONUNCIATION OF CLASSICAL LATIN

Authorities:

The results of current scholarly research on the pronunciation of classical Latin words are summed up in Allen's Vox Latina (1965). Frequent perusals of this little book will be very helpful to the Latin teacher. As a reference book for the sounds of Latin it is invaluable. Note particularly the Foreword.

Practice:

Special attention is called to the Summary of Recommended Pronunciations in Allen pp. 111 and 112. It must be strongly emphasized that Vox Latina is a reference authority for pronunciation, not a high school text; and that the pronunciation of classical Latin should be taught and learned by imitation of a tape or a teacher.

By Imitation:

No analysis of Latin sounds should be presented to a beginning Latin class. The class should imitate the correct sounds of words as presented by the teacher or the tape. Consistent imitation will shortly pay off in good pronunciation by the students. Constant practice in reading aloud will enable the students to hear their own errors and to eliminate them.

Students should be encouraged to listen for correct pronunciation and to re-read the passage correctly after one of their fellows has stumbled.

The following generalizations from Sweet's *Latin, A Structural Approach* may be brought to the student's attention *after* they have imitated the teacher in pronouncing classroom expressions written on the board; or *after* they have imitated the teacher in reading the first story in the text; or *after* they have imitated a pronunciation tape or record. Best of all, these generalizations may be presented separately and as the occasion arises.

There are no "silent letters" as in the English writing system. The word *amore* has three syllables.

Each letter always represents the same set of sounds. Both *C's* in *cognoscit* are pronounced like English *K*.

The letter *V* has the sound of English *W*.

The letter *J* has the sound of the first sound (*Y*) in English *young*.

Note carefully the "sound" and "time length" differences between the five short vowels and the five long vowels (marked with the macron, as in ā, ē, ī, ō, and ū). This contrast between long and short will cause some trouble.

Note also that double consonants in Latin stand for a doubled consonant sound: *ager*, *agger*; *sumus*, *summus*; *erat*, *errat*. Double consonants in English, on the other hand, are contrasted with single consonants in showing the pronunciation of the preceding vowel: *super*, *supper*; *diner*, *dinner*; *paling*, *palling*; *mile*, *mill*; *caned*, *canned*.

TAPESCRIPT* FOR PRONUNCIATION DRILL

PATTERN PRACTICE, Part Two

Purpose: to help you recognize and produce the difference between long and short vowels and double and single consonants. In each of these sets, two words will be alike and a third will differ.

Directions: repeat the sets.

fīlia	cūra	ēdō	honeste	summus	ager	hōc	fugīs	virīs
fīliā	cūrā	ēdō	honeste	summus	agger	hoc	fugīs	vīrīs
fīlia	cūrā	edō	honestē	sumus	ager	hōc	fugis	virīs

vestīs	erās	amō	callidus	vultus	regī	spīna	morī	vocēs
vestis	errās	amo	calidus	vultūs	rēgī	spīnā	mōrī	vocēs
vestis	errās	amo	callidus	vultūs	rēgī	spīnā	morī	vōcēs

sōlum	nota	hic	mānibus	stultē	modo	canum	Īdem	lēgit
solum	nōta	hic	manibus	stulte	modō	cānum	Īdem	legit
solum	nota	hīc	manibus	stultē	modo	cānum	idem	legit

colis	dēdī	ūtī	rēxeris	dūceris	ducī	fugit	lēvis	nōtus
collis	dedī	utī	rēxeris	dūcēris	dūcī	fūgit	levis	nōtus
collis	dedī	utī	rēxerīs	dūceris	ducī	fugit	levis	notus

liber	male	Īra	parent	vīlīs	auris	vēnit	manus	suīs
līber	mālle	Īra	parent	vīllīs	aurīs	venit	manūs	suis
liber	male	Īrā	pārent	vīllīs	aurīs	vēnit	manūs	suīs

PATTERN PRACTICE, Part Three

Purpose: to contrast some of the short vowels.

Directions: repeat each set.

servum	servem	at	efficiō	oppetō	omnis	ut	anus
servam	servam	et	efficiō	appetō	omnis	at	anus
servam	servam	at	officiō	oppetō	amnis	ut	onus

*From Latin, A Structural Approach by Waldo E. Sweet

READING OF CONTINUOUS LATIN PROSE

IN HIGH SCHOOL TEXTS--PRACTICUM

Notes to Instructor

. Summarize the essentials of reading Latin by discussing the critique sheet on pronunciation.

. Ask each participant to read at least a paragraph from a Latin story in his own Latin textbook opened at random.

. Remind the participants to take notes on the critique sheets.

. Critique follows--about 10 minutes.

. Turn to the text--The Farmer and His Slaves. After allowing about three minutes for silent perusal, ask three people (one at a time) to read their text aloud.

. Ask non-reading participants to evaluate individual readings, following same pattern as for preceding critique.

. Critique follows--about 10 minutes.

Time Needed--1st reading--15-20 minutes
General critique--10 minutes
2nd reading--10-12 minutes
General critique--10-12 minutes

Materials Needed

Personal high school Latin texts

SIGHT READING: "THE FARMER AND HIS SLAVES"

Māne agricola somnum exuit; ē lectō salit. Mox servōs ē somnō excitat, cunctī enim adhūc dormiunt. "Aurōra vēnit," dīcit agricola; "sed adhūc dormītis, ō servī; nōndum terram curvō arātrō vertitis. Arduus est labor, sciō; et hodiē ventus īnfestus per caelum mittitur. Sed semper agricolae servō impigrō favēmus; et certum argentī praemium bonīs servīs nunc parō."

Nōn mora est; audiunt verba dominī, oculōs aperiunt, in agrōs excēdunt, terram arātrīs fatīgant, praemium exspectant.

exuō, ere--put off, put away
saliō, īre--leap, jump
impiger, gra, grum--active, industrious

CRITIQUE ON PRONUNCIATION IN LATIN READING

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Directions: Fill in the box with +, -, or a check ✓ for partially.

	I	II	III	IV	V	VI	VII	VIII	IX	X
Contrast in long and short vowels										
Contrast in long and short consonants										
Contrast in heavy and light syllables										
Accurate syllabication										
Accurate stresses of individual words										

RE-READING LATIN ALOUD

Notes to Instructor

- Participants should take notes on the following material.
- The Cicero tape should be played.
- The Cicero selection should be read through once chorally with the instructor leading and reference made to assignment sheet for Session II.

Time Needed--about 20 minutes

RE-READING LATIN ALOUD

Re-reading Latin aloud in the Latin classes should be a routine part of the class period. "Repetitio mater studiorum" said the Jesuits. The comprehension in the language, which comes with repetition, is realized by the slowest student when he turns back to the beginning stories in his text and finds that he can comprehend the Latin without translation.

With frequent re-reading, he finds that he is able to comprehend increasingly complex Latin sentences by means of both eyes and ears. The comprehension of meaning within the foreign language is one which he should achieve increasingly, even if at a slow rate.

In the present Latin curriculum the student is likely to be forced to move on too rapidly to the encounter with great Latin literature, highly rhetorical and densely structured works of the literary art. Undoubtedly this encounter has been premature for many school generations. Teachers and student have perforce relied upon the sometimes painful, monotonous, and seldom rewarding technique of translation. The result is ordinarily not even idiomatic English. And the emphasis is certainly not on the Latin.

A beginning student, if he is told to "just find the verb" and then fit the other words around it, seldom comprehends the Latin text preceding the verb. He has not heard or seen enough Latin to transfer appropriate Latin units into English word-order sentences and, therefore, is stranded with a jigsaw puzzle, not language.

Much repetition of reading Latin aloud and of listening to it will go far to help him comprehend the Latin regardless of verb placement. This statement applies even to Ciceronian sentences which can be read aloud with oral punctuation and comprehended at least partially by the student who has moved beyond the earliest stages.

CICERO

As an example to work on, consider the following selection from Cicero's Archias (16-19)

Quis nostrum tam animō agrestī ac dūrō *fuit ut Rōscī morte* nūper nōn commovērētur? Quī cum esset senex mortuus tamen propter excellentem artem ac venustātem vidēbātur omnīnō morī nōn dēbuisse. Ergō ille corporis mōtū tantum amōrem sibi conciliārat ā nōbīs omnibus; nōs animōrum incrēdibilēs mōtūs celeritātemque ingeniōrum neglegēmus? Quotiēns ego hunc Archiam vīdī, iūdicēs, (ūtar enim vestrā benignitāte, quoniam mē in hōc novō genere dīcendī tam dīligenter attenditis), quotiēns ego hunc vīdī, cum litteram scrīpsisset nūllam, magnum numerum optimōrum versuum dē ēis ipsīs rēbus quae tum agerentur dīcere ex tempore, quotiēns revocātum eandem rem dīcere commūtātīs verbīs atque sententiīs! Quae vērō accūrātē cōgitātēque scrīpsisset, ea sīc vīdī probārī ut ad veterum scrīptōrum laudem pervenīret. Hunc ego nōn dīligam, nōn admīrer, nōn omnī ratiōne dēfendendum putem? Atque sīc ā summīs hominibus ērudītissimīsque accēpimus, cēterārum rērum studia ex doctrīnā et praeceptīs et arte cōnstāre, poētam nātūrā ipsā valēre et mentis vīribus excitārī et quasi dīvīnō quōdam spīritū īnflārī. Quārē suō iūre noster ille Ennius "sānctōs" appellat poētās, quod quasi deōrum aliquō dōnō atque mūnere commendātī nōbīs esse videantur. Sit igitur, iūdicēs, sānctum apud vōs, hūmānissimōs hominēs, hoc poētae nōmen, quod nūlla umquam barbaria violāvit. Saxa atque sōlitūdinēs vōcī respondent, bēstiae saepe immānēs cantū flectuntur atque cōnsistunt; nōs īnstitūtī rēbus optimīs nōn poētārum vōce moveāmur?

Was there a man among us so boorish or so insensible that the recent death of Roscius did not stir his deepest emotions? He died full of years, and yet we all felt that an artist of such grace and brilliance deserved immunity from our mortal lot. Merely by the motions of his body he had won all our hearts; and shall those hearts be insensible to the inscrutable motions of the soul and the agile play of genius? How often, gentlemen, have I seen my friend Archias,--I shall presume upon your kindness, since I see you give so careful a hearing to my unconventional digression,--how often, I say, have I seen him, without writing a single letter, extemporizing quantities of excellent verse dealing with current topics! How often have I seen him, when recalled, repeat his original matter with an entire change of word and phrase! To his finished and studied work I have known such approval accorded that his glory rivaled that of the great writers of antiquity. Does not such a man deserve my affection and admiration? Should I not count it my duty to strain every nerve in his defense? And yet we have it on the highest and most learned authority that while other arts are matters of science and formula and technique, poetry depends solely upon an inborn faculty, is evoked by a purely mental activity, and is infused with a strange supernal inspiration. Rightly, then, did our great Ennius call poets, "holy" for they seem recommended to us by the benign bestowal of God. Holy then, gentlemen, in your enlightened eyes let the name of poet be, inviolate hitherto by the most benighted of races! The very rocks of the wilderness give back a sympathetic echo to the voice; savage beasts have sometimes been charmed into stillness by song; and shall we, who are nurtured upon all that is highest, be deaf to the appeal of poetry? (Cic. _Arch._ 16-19, trans. N. H. Watts)

LATIN DICTATION

Notes to Instructor

- Participants should take notes as the text which follows is presented.

- Demonstration of a typical dictation by the instructor should follow
  - The instructor should follow this procedure:
    1) Selection of appropriate passage
    2) Briefing of participants
       a) Listen the first reading
       b) Transcribe the second reading
       c) Verify during the final reading
    3) Examination of participants' performance
  - All participants should write the dictation.

Time Needed--10 minutes for lecture
20 minutes for demonstration

LATIN DICTATION

One of the most valuable devices employed in foreign language learning is the use of dictation in the foreign language. It is strange that Latin teachers do not make as much use of it as they should since it is one of those thrifty "killing-two-birds-with-one-stone" devices.

Essentials

- The dictation should be a regular feature at the beginning or end of the class hour at least twice a week.
- The dictation should be used as a test in itself.
- The dictation should also be a regular feature of every written Latin quiz, test, or examination.
- Students in the class should be used as "dictators" as frequently as possible for dictation as part of the class hour. Even the child whose pronunciation and Latin reading have not been noticeably good will improve dramatically when assigned a brief dictation exercise to prepare for his mates.

Procedures

- A familiar or possibly even an unfamiliar Latin passage is read aloud to the class, each of whom writes it down as dictated.
- The passage should be brief and within the class range of Latin comprehension. It should not exceed 2 or 3 minutes of reading time.

When read, the pronunciation and phrasing should be clear and meaningful. A Latin message is being conveyed and it should not sound like a list of words.

- After the passage has been transcribed--with minimum repetitions--the students may then be directed to manipulate parts of it, e.g., to change the subject to plural or singular, making other changes if necessary; to change the tense of the verb; to add adverbs or adjectives; to frame two or three Latin questions based upon it for answers from their classmates, etc.

- Directions for manipulation should be related to the current pattern drills or to structural features previously mastered in the text and should be limited to no more than one or two per dictation. The total time allotted for reading, manipulation, and sampling should not exceed ten minutes of the class hour.

Benefits

- The economy of the dictation procedure is one of its greatest assets in the Latin class. Accuracy in transcription and in manipulation can be exhibited within a short exercise which can be very quickly graded, thus affording a gauge of student progress.

- The benefits to the learner are the improvement of aural comprehension, the kinetic reinforcement by producing the visual equivalents of the Latin sounds through writing;

and by frequent practice, the increasing ability to carry a longer Latin phrase pattern in his mind.

Among other beneficial aspects of dictation for the teacher are as follows:

- the testing of his own success in Latin pronunciation and Latin reading by means of his students' accuracy of performance in recording
- the possibility of early diagnosis of various student difficulties, such as poor spelling of Latin words
- the checking of students' progress in relating their pattern drill practice to new text situations through directed Latin manipulations within a dictated passage

PRE-SESSION II--ASSIGNMENT SHEET

Reading

- Syllabus lecture topics in Session I
- Teach the Latin I Pray You--Distler--preface and first two chapters, pp.v-9

Oral reading of Latin for Session II

Reading to group of Latin Cicero handout. For additional help see Critique Checklist on Latin Reading in Session II. Practice reading the selection to your classes.

Latin dictation exercise

Prepare a 2-3 minute Latin dictation exercise (consecutive prose) from a current high school text for demonstration to all participants in Session II. The complete demonstration of the dictation should not excede 5 minutes. Practice this dictation exercise in your classes. For additional help see Critique on Latin Dictation in Session II. Each participant should bring copies of his dictation for his fellows for distribution after the demonstrations.

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SESSION II

Topic	Minutes Needed	Page	Devices Needed	Materials Needed
Commentary upon Allen and Distler	20	27		Allen and Distler
*Latin dictation	40	32		High school texts for prepared dictation
*Prepared Latin reading	60	34		Cicero texts distributed at Session I
Reading Latin poetry	15	36		
*Practice in Latin poetry	45	39	Tape recorder	Poetry tape
Assignment sheet		46		

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*Participant involvement

COMMENTARY UPON ALLEN AND DISTLER

Notes to Instructor

- Participants should take notes as the text which follows is presented.

Time Needed--20 minutes

Materials Needed

- Allen (The instructor should have a copy.)
- Distler
    - Chapter 1--*Objectives*
    - Chapter 2--*General Norms*

COMMENTARY UPON ALLEN AND DISTLER

The quotation given by Allen at the beginning of his Vox Latina is pertinent to these sessions: Video rem operosiorem esse quam putaram, emendate pronuntiare (I see it is more difficult than I had thought, to pronounce correctly.)

Allen's accounts of the evidence for classical Roman pronunciation and its developmental changes is a valuable work of reference for the teacher and is basic to the reading of Distler's methodology.

Allen's support of the Latin ngn pronunciation like English "hangnail" has not been generally adopted by American Latinists as yet. It may well become the preferred pronunciation in the future, so teachers should be prepared to adopt it eventually. You will notice that the evidence he cites for the "hangnail" pronunciation is not incontrovertible. There is also evidence given for the g sound in this consonant cluster with the combination therefore pronounced as all of us have been accustomed to doing.

The two consonant sounds which many of us are quite careless in pronouncing correctly are the p sound of b before t or s; and the unvoiced s itself. In the Latin reading which we shall hear in this session, let us help each other to pronounce these consonants correctly all the time.

Before taking up the reading, a few comments on the Distler material are in order by way of summary:

Distler's ultimate objective, listed first, is Latin comprehension: "Our goal must be the ability to receive a direct communication from the Latin--the understanding of Latin--getting the thought directly from the Latin either spoken or written--the reading of Latin as Latin." He further says, "There can be no true communication if English is involved as the interpreter, so long as English is the intermediary there is no direct communication. . .translation then is not our goal in the teaching of Latin. Rather this process is considered as a skill over and above that of comprehending directly what the Latin wishes to communicate."

Now agreement upon this ultimate goal is crucial--and perhaps even controversial--because, as Distler says, "teaching the student to comprehend directly from the Latin what the Latin communicates, involves us in the attainment of other goals": the knowledge of verb and noun forms and vocabulary and their combinations in meaningful expression, or structure patterns; the arrangement of words, phrases, and clauses, or the author's style; the environment and culture of the people.

For the purposes of learning to read Latin with comprehension, we should note that the items enumerated by Distler are established as priorities. The comprehension of Latin as Latin is the number one priority with the study of structures, vocabulary, style, and finally culture, contributing to this goal of a "truly educative language experience."

Distler has for several years demonstrated that it is possible for young students of Latin to be well on the way to a full comprehension of the Latin that they read. All of these goals are not achieved in the first year of Latin study, but the first steps have been taken with noticeable progress in this direction.

Again, it must be emphasized that teaching Latin comprehension involves the use of different techniques on the part of both teacher and student--different from the ones with which most of us were trained. Indeed, for the past 100 years, Latin students have been trained to translate rather than to read the language as a language. It is the purpose of this syllabus to introduce the Latin teacher to several valid techniques for helping a student go beyond translation to reading.

On teaching the reading of Latin*

. Use as little English as possible. Summarize a difficult Latin passage in easy Latin for the students.

. Use inductive methods wherever possible. Train the student to observe, reflect, and organize the Latin that he knows, so that he will be able to generalize when it is practicable to discover for himself.

. Give him much, much more practice in Latin than he has been getting heretofore. Overlearning "will build confidence and lead to further progress."

---

*Teach the Latin, I Pray You

- Use contrast teaching. Exploit the differences between English and Latin and those within the Latin itself.

- Use similarities such as "unit building" for vocabulary and syntax.

- Try to help the student develop the "principle of expectancy" (or intelligent guessing, perhaps) in his reading, based upon his experience of Latin patterns.

- Always teach the new language in context. Contextual teaching provides contexts for the student.

- Always test the student's language skill, not his memory. "Testing the meaning of isolated forms and asking for parsing is not consistent with the ideal of comprehension."

- Make everything in the class contribute to the final goal--comprehension of Latin as Latin.

LATIN DICTATION

Notes to Instructor

. The dictations should not exceed 5 minutes.

. The instructor should designate at random the "dictators" and call time if necessary.

. Critique following should focus upon pronunciation, phrasing, interpretation of reader contributing to listening comprehension.

Time Needed--30 minutes maximum for dictation

10 minutes for critique on pronunciations, etc., plus subjective comments on listening comprehension

Materials Needed

Text for his own dictation furnished by each participant from current high school Latin with copies prepared for distribution to the participants after the demonstrations.

Notes to Participants

. Each participant will dictate a pertinent Latin passage from a current high school text to the group.

. The other participants will write each dictation.

CRITIQUE ON LATIN DICTATION

Directions: Fill in the box with +, -, or a check ✓ for partially.

	I	II	III	IV	V	VI	VII	VIII	IX	X
Contrast in long and short vowels										
Contrast in long and short consonants										
Contrast in heavy and light syllables										
Accuracy in stressing of individual words										
Accuracy in phrasing of sentences										
Facility in interpretive reading										
Distinctness in enunciating										
Audibility of voice										

PREPARED LATIN READING

Notes for Instructor

- The instructor should call at random for the reading aloud of the Cicero selection.
- He should divide the section into four parts; the total selection would therefore be read several times.
- A brief critique should follow the final Cicero reading.

Time Needed--50 minutes for the Cicero

10 minutes for the critique

Materials Needed

Cicero texts in Session I

CRITIQUE CHECKLIST ON LATIN READING

Directions: Fill in the box with + , - , or a check √ for partially.

	I	II	III	IV	V	VI	VII	VIII	IX	X
Contrast in long and short vowels										
Contrast in long and short consonants										
Contrast in heavy and light syllables										
Accuracy in stressing of individual words										
Accuracy in phrasing of sentences										
Facility in interpretive reading										
Audibility of voice										

READING LATIN POETRY

Notes to Instructor

- Participants should take notes on the following brief statements upon scansion.
- Time should be allowed at the end for any questions regarding hidden quantities, stress, etc.

Time Needed--15 minutes, including questions and discussion

READING LATIN POETRY

Marking the scansion of Latin verse operates as an actual deterrent to reading Latin poetry aloud and detracts from the reader's or listener's enjoyment as well. The assumption here is that the reader is likely to be far more concerned with the meter than with the oral interpretation of poetic meaning in the Latin.

The meter is, of course, an integral part of the Latin poetry, but it should not become a straitjacket.

The recommended procedure in reading Latin poetry aloud is to begin reading it with comprehension of the text as the first consideration. Reading interpretatively comes next. If the words are pronounced with the proper contrasts between long and short syllables, the poetic rhythm will eventually be apparent both to the reader and the listener. We take for granted here that the breathing pauses (musical rests or caesuras) are taken between "sense" groupings of words. Modern texts quite often punctuate these groups with commas or full stops as well.

The only "refinement" a reader needs to observe is that of elision: the linking of words which end in a vowel or m preceding words beginning with a vowel or h. The result is one syllable instead of two.

Provided he reads the Latin quantities correctly and links the words which he can easily detect in the text, the meter will take care of itself. Reading Latin poetry aloud will then very quickly become an enjoyable pastime.

PRACTICE IN LATIN POETRY

Notes to Instructor

- Participants may be given 15-20 minutes to read the translations of the poetry silently and practice reading the Latin orally (individually) according to the previous remarks on scansion.
- The poetry tape should be played.
- The last part of the session should be devoted to choral and individual (practice) oral reading of the material. The instructor should lead as the group repeats.
- (This public practice should not only console, but encourage all of the participants.)

Time Needed--15 minutes for study and practice

30 minutes for choral and individual oral repetition

Devices Needed--tape recorder

Materials Needed

Poetry tape

DIDO AND AENEAS

DIDO CURSES AENEAS IN HER FRENZY

Tālia dīcentem iamdūdum āversa tuētur
hūc illūc volvēns oculōs, tōtumque pererrat
lūminibus tacitīs, et sīc accēnsa profātur:
'Nec tibi dīva parēns, generis nec Dardanus auctor,
perfide; sed dūrīs genuit tē cautibus horrēns
Caucasus, Hyrcānaeque admōrunt ūbera tigrēs.
Nam quid dissimulō, aut quae mē ad maiōra reservō?
Num flētū ingemuit nostrō? Num lūmina flexit?
Num lacrimās victus dedit, aut miserātus amantem est?
Quae quibus anteferam? Iam iam nec maxima Iūnō,
nec Sāturnius haec oculīs pater aspicit aequīs.
Nusquam tūta fidēs. Ēiectum lītore, egentem
excēpī, et rēgnī dēmēns in parte locāvī;
āmissam classem, sociōs ā morte redūxī.
Heu furiīs incēnsa feror! Nunc augur Apollō,
nunc Lyciae sortēs, nunc et Iove missus ab ipsō
interpres dīvum fert horrida iussa per aurās.
Scīlicet is superīs labor est, ea cūra quiētōs
sollicitat. Neque tē teneō, neque dicta refellō.
Ī, sequere Ītaliam ventīs, pete rēgna per undās.
Spērō equidem mediīs, sī quid pia nūmina possunt,
supplicia hausūrum scopulīs, et nōmine Dīdō
saepe vocātūrum. Sequar ātrīs ignibus absēns,
et cum frīgida mors animā sēdūxerit artūs,

omnibus umbra locīs aderō. Dabis, improbe, poenās.

Audiam, et haec Mānīs veniet mihi fāma sub īmōs.'

Hīs medium dictīs sermōnem abrumpit, et aurās

aegra fugit, sēque ex oculīs avertit et aufert,

linquēns multa metū cūnctantem et multa parantem

dīcere. suscipiunt famulae, conlāpsaque membra

marmoreō referunt thalamō strātīsque repōnunt.

(IV, ll., 362-392)

Out of the corner of her eye she watched him
During the first of this, and her gaze was turning
Now here, now there; and then, in bitter silence,
She looked him up and down; then blazed out at him:
"You treacherous liar! No goddess was your mother,
No Dardanus the founder of your tribe,
Son of the stony mountain-crags, begotten
On cruel rocks, with a tigress for a wet-nurse!
Why fool myself, why make pretense? What is there
To save myself for now? When I was weeping
Did he so much as sigh? Did he turn his eyes,
Ever so little, toward me? Did he break at all,
Or weep, or give his lover a word of pity?
What first, what next? Neither Jupiter nor Juno
Looks at these things with any sense of fairness.
Faith has no haven anywhere in the world.
He was an outcast on my shore, a beggar,
I took him in, and, like a fool, I gave him
Part of my kingdom; his fleet was lost, I found it,
His comrades dying, I brought them back to life.
I am maddened, burning, burning: now Apollo
The prophesying god, the oracles
Of Lycia, and Jove's herald, sent from heaven,
Come flying through the air with fearful orders,--
Fine business for the gods, the kind of trouble
That keeps them from their sleep. I do not hold you,
I do not argue, either. Go. And follow
Italy on the wind, and seek the kingdom
Across the water. But if any gods
Who care for decency have any power,
They will land you on the rocks; I hope for vengeance,
I hope to hear you calling the name of Dido
Over and over, in vain. Oh, I will follow
In blackest fire, and when cold death has taken

Spirit from body, I will be there to haunt you,
A shade, all over the world. I will have vengeance,
And hear about it; the news will be my comfort
In the deep world below." She broke it off,
Leaving the words unfinished; even light
Was unendurable; sick at heart, she turned
And left him, stammering, afraid, attempting
To make some kind of answer. And her servants
Support her to her room, that bower of marble,
A marriage-chamber once; here they attend her,
Help her lie down.

--Rolfe Humphries

HORACE

Persicōs ōdī, puer apparātūs;
Displicent nexae philyrā corōnae;
Mitte sectārī, rosa quō locōrum
     Sēra morētur.

Simplicī myrtō nihil adlabōrēs
Sēdulus cūrō: neque tē ministrum
Dēdecet myrtus neque mē sub artā
     Vīte bibentem.

(I-38)

No Persian pomp, my boy, for me!
No chaplets from the linden tree!
And for late roses, let them be
     Unculled, unheeded.
Naught with the homely myrtle twine
To wreathe your brows, my boy, and mine.
When drinking 'neath the pleached vine
     Naught else is needed.

E. S. Sullivan

HORACE

I condemn all luxury oriental:
bring me no fat leis of frangipani,
boy and don't search every forgotten nook where
lingers a late rose.

Nothing but one plain little crown of myrtle
need you weave me. Myrtle is no disgrace to
you as page-boy, nor to your master, drinking,
shaded by vine-leaves

CATULLUS

Nullī sē dīcit mulier mea nūbere malle
Quam mihi, nōn sī sē Juppiter ipse petat.
Dīcit: sed mulier cupidō quod dīcit amantī
In ventō et rapidā scrībere oportet aquā.

(70)

My woman says she wants no other lover
than me, not even Jupiter himself.
She says so. What a woman says to an eager sweetheart
write on the wind, write on the rushing waves.

Gilbert Highet

PRE-SESSION III--ASSIGNMENT SHEET

Reading

- Syllabus lecture topics in Session II
- Distler
  - Chapter 6--Teaching the Reading of Latin p. 105
  - Chapter 5--Teaching the Text p. 82
  - Chapter 9--The Art of Questioning p. 190

Read in the above order because techniques of teaching the reading of the text should, in practice, precede concentration upon the text and because a reading preview with the teacher presiding gets the student started in developing a more effective sequence of study habits than when working alone with the text.

Caution: Distler's diagramming is really English, so beware of using it.

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SESSION III

Topic	Minutes Needed	Page	Devices Needed	Materials Needed
Listening to Latin	10	48		
*Listening to Latin recordings for comprehension	55	52	Tape recorder	Sonkowsky Cicero tape Morgan Cicero tape
Teaching Latin reading	15	55		Distler
*Latin questions on reading	15	67		Distler
*Demonstration: Latin questions on reading	60	82		
Too much translation	10	84		
Assignment sheet		90		

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*Participant involvement

LISTENING TO LATIN

Notes to Instructor

- The introductory passage preceding the tape listening session should be presented to participants.
- Participants should take notes.
- The instructor should announce that a listening demonstration will follow and should urge postponement of any discussion until after the listening demonstration.

Time Needed--5-10 minutes

LISTENING TO LATIN

Listening to Latin poetry or prose when it is well read can be a pleasurable experience even for one who understands little Latin. Remembering that the great works of Latin literature such as the Aeneid, the poems of Horace and Catullus, the orations of Cicero were heard and meant to be heard, the teacher should give Latin students the opportunity to hear well-read Latin. Among the best overall interpretations currently available are those done by Robert Sonkowsky for the Macmillan series. The Using Latin tapes also have one tape of literary readings. In listening to Mr. Sonkowsky's readings, one can easily believe that the great Roman writers composed aloud as well.

The art of superlative dramatic interpretation of our texts is one not generally attained by all language teachers, but with a little practice, even the most diffident reader can certainly improve upon past performances. Furthermore, young students who are not self-conscious can frequently be encouraged to read Latin aloud very well indeed.

This desirable outcome which, for the non-professional interpreter, is based almost entirely upon understanding of the text and an ability to pronounce the words correctly can be fostered from the earliest stages of Latin study. But in order to read Latin aloud to convey meaning to listeners, the reader must himself comprehend the Latin meaning thoroughly.

As for listening, the average student of Latin and even his teacher have heard so little consecutive Latin read aloud that, without a text to watch, he finds listening comprehension of an unfamiliar text an almost impossible task. His ears and mind simply cannot keep up with the speaker's tempo. By the time he has registered in English "that by the death of Roscius" matches ut Rosci morte, the reader has moved on to tamen propter excellentem artem and the esset senex mortuus preceding it has not even made a subliminal dent upon his consciousness!

After he has listened to the selection several times, he becomes more nimble and some of the now familiar phrases convey meaning to him through the Latin. His English (the instantaneous word-for-word translation) is no longer getting in the way of his Latin comprehension.

But how many times does he have to hear the passage read before he comprehends most or all of it in Latin? Is this kind of painful auditory concentration desirable or even necessary in Latin?

Many of our colleagues would say "no" and be quite emphatically negative. (A great many of them are unable to do this themselves.) Even with Latin texts with which they are thoroughly familiar, their listening process (some of them admit) tends to be the quick English equivalent--idiomatic of course, not literal.

What about the thousands of students in the high schools who never reach the college classics departments either as students or staff? All Latin teachers are aware of their anguished and angry complaints about Latin. Their grudging admission of gains from Latin, e.g., English vocabulary and grammar, mythology, ancient history and culture, the humanities, could, they say, have been as easily obtained in an English or history class. As for the literature, if they should choose to read it in the original, the time-consuming dictionary thumbing would most certainly detract from the pleasure and satisfaction and there are many reputable English translations of the Latin classics anyway for comprehending the narrative. The mathematics and science courses now provide mental discipline; and as for uniqueness of the language learning experience per se, why not concentrate on the modern languages which have practical value?

These generalized objections, unfair and unreasonable as they may be, nevertheless point up a general inference to be drawn from them, namely, that more effective resources could and should be utilized in the Latin classes to afford beginning students a satisfying linguistic experience in addition to the satisfying and generally successful one of ancient culture.

Now what all this has to do with listening to Latin read aloud is this: our students, most of whom are far more audio-minded than we, should not be denied the opportunity of using their ears and tongues (as well as their eyes) in the process of learning to comprehend at least some meaning through the Latin language itself. If they get at least some, they are on the way to a real second-language acquirement.

Experience is showing that in Latin, as well as in the modern languages, the student whose visual linguistic learning is reinforced with audio and oral work from the very beginning moves far more rapidly into direct comprehension of meaning in the target language.

Oral reading of, and listening to, easy Latin prose (both with and without a script) will help the student to comprehend elementary patterns without having to think in English. Listening for comprehension is a skill which can be developed.

LISTENING TO LATIN RECORDINGS FOR COMPREHENSION

Notes to Instructor

The instructor

- should have the participants take note of the listening evaluation sheets.
- should announce that breaks will be given between the tapes for note-taking on the preceding tape.
- should summarize the following page as an introduction to the tapes and announce the sequence of tapes and breaks as below.
    - Cicero--Morgan--two playings (a break between-5 minutes)
    - Cicero--Sonkowsky--two playings (a break between-5 minutes)
- should set up the second tape during the third note-taking break.
- should announce preceding each tape that we are going to listen for the Latin meaning in Latin.
- should ask for each participant's evaluation of his own listening comprehension based on first vs second hearing of the same tape recording and the Morgan vs the Sonkowsky tapes.

Time Needed--5 minutes for tape introduction
15 minutes for the breaks
20 minutes for tape play
10-15 minutes for testimonia and discussion. No more than this!

LISTENING TO LATIN RECORDINGS FOR COMPREHENSION

Two Cicero tapes will be played.

The first will be Cicero selections recorded by Professor Gareth Morgan of the University of Texas Classics Department. Professor Morgan is currently a professor from England here at Texas and known to many of you already. He has sponsored several evenings of group readings of the Iliad in Greek and the Aeneid in Latin and has, by this means, aroused considerably more interest among classics staff and students in listening to the sounds of these languages than they have shown in recent years. He has also been most generous about reading on tape and permitting the use of his recordings. His Cicero selections were recorded for listening and imitation for the Sophomore Latin classes, spring term, 1968.

The second tape will be a Cicero selection from the Latin for Americans series recorded by Professor Robert Sonkowsky, who is Chairman of the Classics Department at the University of Minnesota. (Earlier in his career he too was a member of the Classics Department at the University of Texas.) One of his specialties is the oral interpretation of ancient literature in which he has achieved a distinguished reputation.

In listening to these two tapes, critical appreciation of the readings themselves regarding pronunciation, interpretation, and dramatic quality is important.

EVALUATION OF INDIVIDUAL LATIN COMPREHENSION IN TAPE LISTENING

Directions: Fill in the box with a T for total comprehension or use the fractions 3/4, 1/2, or 1/4.

	I	II	III	IV
Comprehension of vocabulary and inflections				
Comprehension of phrases				
Comprehension of sentences				
Comprehension of total reading				
English interference (instant translation)				
Aural fatigue (concentration)				

TEACHING LATIN READING

Notes to Instructor

- The instructor may summarize Teaching Latin Reading and the Unseens sections which follow this sheet.
- Structured Phrases for Classroom Integration and Developing the Ability to Read and Understand Latin can be briefly noted.

Time Needed--15 minutes

Materials Needed

- Distler

  Chapter 5--Teaching the Text

  Chapter 6--Teaching the Reading of Latin

TEACHING LATIN READING

The teaching of reading in English for native speakers has had the benefit of thousands of research studies for more than fifty years! Yet with all this accumulation of evidence, almost any adult knows that there has been, and still is, bitter controversy among reading specialists, laymen, linguists, psychologists, and teachers as to the best way to teach a child to learn to read his native language.

Since many of the same pieces of research are often cited to support opposing views for teaching English reading, the notion of applying any of these "successful" practices to the teaching of Latin reading seems a forlorn hope.

However, a recent book Learning to Read: The Great Debate by Jeanne Chall of Harvard summarizes the methods by which children are taught, analyzes the basal English readers, reports the general confusion, and offers a few tentative conclusions.

With so little agreement on the question of learning to read our own language and with no conclusive research available upon learning to read a second language, are Latin teachers attempting the impossible in trying to teach our students to read a highly inflected language?

One of Mrs. Chall's tentative conclusions was that American children at the very beginning seem to learn to read English more successfully by the "code-emphasis" method rather than by the "meaning-method." She says that "research from 1912 to 1965 indicates that a code-emphasis method produces better results." Code-emphasis stresses "early acquisition of the alphabet, asks for more imaginative content in the stories or "underplays content altogether." Among the code-breakers there are several different approaches endorsed: linguistic innovations, supplemental or complete phonics programs, individualized reading, the Montessori system, or modifying the alphabet (for example, the Initial Teaching Alphabet).

What the evidence so far does not prove: "It neither proves nor disproves that one code-emphasis method (modified alphabet, linguistic, or phonic) is better than another. There is also no evidence that either a meaning or a code-emphasis fosters greater love of reading or is more interesting to children." She further emphasizes that code-emphasis should be used only as a beginning method--a way to start the child--and that once he has learned to recognize in print the words he knows, any additional work in English decoding is a waste of time and ultimately self defeating.

Assuming that a Latin teacher may wish to vary the translation into English routine of the high school Latin classes, what helpful techniques are implied in the previous quotations?

The first operation in the Latin class would naturally be to read the Latin story aloud, in Latin, chorally and/or individually. The phonetic nature of the Latin language makes the sounding out of Latin words quite easy for the beginner. When unfamiliar lexical or structural items appear, the meaning may be inferred from context, from Latin analogies or antonyms proposed by the instructor, or by reference to the vocabulary or explanations following the story.

Recognition of total forms (lexeme and morpheme (s)) can shortly become mastery of them to the point of reproduction by means of Latin questions on the story content and pattern drills upon the essential forms.

Distler's chapter six, Teaching the Reading of Latin, contains the only available analysis, and a valiant one, of the process of teaching reading in Latin.

It should be noted that the writer of this syllabus believes that attempts at reading Latin should precede rather than follow the mastery and reproduction of new vocabulary and structures, unlike Distler. There may not be any "right" answer here, but teachers should know why they follow one procedure rather than the other!

Unseens, sight reading, or previews

The introduction of a class to passages of unfamiliar Latin not seen or heard before is of linguistic benefit to the students in encouraging them to attempt to comprehend new material. The excerpts should be interesting and of graded structural difficulty.

A beginning can be made with mottoes, Latin expressions in English, abbreviations, proverbs, sententiae, legal and other phrases, or rounds and songs in conjunction with their own textbooks. Many of these can and should be introduced from the very first. Selected groups can be organized either as examples of vocabulary already learned or being learned or as examples of structures being emphasized. Most teachers prefer to use the structure-organization emphasis for these important reasons:

- Repetition of structural examples helps to "fix" Latin patterns in the student's mind as opposed to single words.
- The automatic expansion of Latin vocabulary based upon the structures presented is met in context.
- The above combination encourages the student to attempt to get at the meaning of unfamiliar passages without fear.

This kind of experience, gained early in his Latin language learning, will pay off many times in the future when the student meets longer and continuous prose and poetry passages. He will have acquired some confidence; he will not "freeze" at the sight of new words; he will have had continuous experience in "intelligent guessing."

STRUCTURED PHRASES FOR CLASSROOM INTEGRATION

The structured phrases for classroom integration are usually supplementary to the text, but very useful to present to the class as Latin tags which are in common usage in English.

When the occasion arises, as in a text assignment which may involve the introduction of prepositional phrases in the accusative or ablative case, imperatives, etc., the teacher should write a list on the blackboard for students to copy. There will always be at least one student in the group to whom one or more of the phrases presented will be familiar. The meanings can be arrived at through definition or the already knowledgeable student, the generalization about the pattern deduced, and some future vocabulary or morphemic information may thus be prepared for. *Five minutes of class time should suffice* for this particular exercise which is as valuable for reading purposes as it is for temporarily removing the strait-jacket of the textbook assignment.

NOUNS

The accusative with preposition:

ante bellum
post bellum
in memōriam
per diem
post mortem

ante merīdiem
per centum
post merīdiem
ad īnfīnītum
inter nōs

per sē

inter nōs

ad nauseam

per annum

ad fīnem

in mediās rēs

inter alia

post scrīptum

Ablative with preposition:

ex librīs

in situ̅

ex tempore

dē factō

in tōtō

prō tempore

pāx vobīscum

vade mēcum

dē mortuīs

ab initiō

sine vitiō

sine perīculō

dē novō

lūpus in fabulā

cum laude

magnā cum laude

summā cum laude

in absentiā

sub rosā

nōn sine causā

multum in parvō

prō bonō publicō

prō patriā

Ablative without a preposition:

prīmā faciē

bonā fidē

virtūte et labōre

fidē et amōre

cōnstantiā et virtūte

unā vōce

vivā vōce

concordiā, integritāte, industriā

fidē et fortitūdine

meā culpā

virtūte fidēque

viā

NOUNS

Nominatives

alma mater
tempus fugit
terra firma
homo sapiēns
et aliī
et cētera
alter ego
mēns sāna
paucī sed bonī
pauca sed bona
lūx et vēritās
rara avis
vīta brevis
magnum opus
novus homo
quot hominēs, tot sententiae
lūx et vēritas
persōna nōn grāta
(S P Q R) Senātus Populusque Rōmānus
Rōma aeterna
facta nōn verba

Vocatives

et tū, Brūte
Pater Noster

Genitives

vox populī
in locō parentis
honōris causā
lapsus linguae
modus operandī
modus vīvendī
casus bellī
Annō Dominī
exemplī grātiā
Medicīnae Doctor
Magister Artium
Magister Scientia
Philosophiae Doctor
cum granō salis
vanitās vanitātum

Dative

Deō, regī, patriae

nōn sibi sed patriae

crēde mihi

suum cuique

imperāre sibi

cui bonō

dā dextram mīserō

Nīl hominī certum est

Vae victīs

virginibus puerīsque

Adverbs

hīc et ubique

ibidem, ib. or ibid.

VERBS

Imperatives

Disce aut discēde

vidē-quod vidē-q.v.

notā bene-N.B.

cavē canem

festīnā lentē

servā mē

dā dextram miserō

Perfects

obiit-ob.

scrīpsit

floruit

vēnī vīdī vīcī

diem perdidī

Infinitives

errāre humānum est

labōrāre est ōrāre

imperāre sibi

Presents

exeunt omnēs

hīc jacet

id est-i. e.

tempus fugit

timeō Danaōs

Subjunctives

fiat

requiēscat in pāce

stet--st.

caveat emptor

DEVELOPING THE ABILITY TO READ AND UNDERSTAND LATIN AS LATIN*

The following are some specific suggestions for developing ability to read and understand Latin as Latin.

If pupils are to read and understand Latin, early selections should contain only forms, idioms, and constructions already presented individually in short, easy sentences (patterns readings) and then thoroughly drilled in the same way (pattern practice); there should be very few unfamiliar words, and their meanings should be easy to infer through association with familiar words or from context. Much easy Latin meeting the requirements just stated will have to be read by the pupils. If the content also is familiar, so much the better. One of the best ways to learn a new language is to read in that language, books or selections already very familiar to the reader in his own language, e.g., myths.

Vocabulary should be learned through direct association rather than through the medium of English words. Pictures, flannelgraphs, objects, actions, comic strips, playlets, and films are means of providing for this direct association rather than through the medium of English words. When the pupil first attacks a new reading selection of the type described, he should use a process consisting of three steps:

a. Read the whole selection through orally, observing sense units
b. Read the whole selection through rapidly and silently, thinking only in Latin, i.e. rejecting English equivalents.
c. Re-read the selection silently, but more slowly this time to get all the meaning, always in the Latin word order

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*The Minnesota Latin Guide, 1958

This process should be followed by questions and answers in Latin or in English, oral or written, to test understanding of the content. An oral or written summary of the content is another good means of testing understanding . . . Extensive use of aural-oral Latin and of both written and oral Latin-to-Latin composition is very helpful in developing true reading ability. To insure development of correct habits, the reading described above should all be done in class as sight reading.

LATIN QUESTIONS ON READING

Notes to Instructor

- The instructor may summarize the text which follows.
- Note that the material is organized somewhat differently from Distler's chapter.

Time Needed--about 15 minutes

Materials needed

- Distler

  Chapter 9--The Art of Questioning

LATIN QUESTIONS ON READING

If reading is a matter of "interpreting signals" as Distler says or a matter of "code breaking" as the innovators in the schools say, it follows that checking up on the code or the signals should indicate the degree of comprehension attained by the reader.

The beginning student must be trained to react to the Latin code, or the signals, from the beginning. It cannot be emphasized too strongly that the average American student depends far too heavily upon the lexical items, and in English word order at that, to extract meaning from a Latin sentence.

To keep him focused upon the signals, or the code which is in such contrast to his native speech, the use of Latin questions on the Latin text will obviate many of the customary difficulties in future Latin reading. These questions may go from the simple to the complex, but they should always be controlled by the structural context of the passage. To ensure that the student is comprehending the Latin, the teacher _must_ insist that the student _always_ answer with the substitute for the interrogative word first.

In general they are of three types in format:

1. _Substitution_

   In questions and answers of this kind, the question is based upon a given Latin utterance from which the answer word is to be supplied.

Puerī magistrō sententiās suās dant.

Cui sententiās dant? (Magistrō.) Quās dant puerī? (Sententiās.)

Quī sententiās dant? (Puerī.) Quid agunt puerī? (Dant sententiās.)

The above are the simplest form of the substitution question, and can easily become monotonously automatic if persisted in too long.

Variations on the ones cited involve a conscious choice on the part of the pupil as well as memory and the automatic response for the structure slot:

Cui sententiās dās? (Magistrō.) Quis accipit sententiās? (Magister

Quis mihi sententiās dat? (Puer.) Quid accipiō? (Sententiās.)

Quid agit puer quī ad mē venit? (Dat sententiās.)

Cui sententiās tuās reddō?/reddam? (Puerō.)

Quibus sententiās vestrās reddō? (Puerīs.)

Cūius est sententia? (Puerī.)

Quōrum sunt sententiae? (Puerōrum.)

Obviously the second set should not be used until it is clear that all students are able to handle the first set correctly.

2. Transformation

This type of question usually involves versions of tense changes in verbs, direct to indirect statement, active to passive, and vice versa with other corresponding changes.

. Sententiae vestrae correctae sunt. Quid magister fēcit? (Corrēxit sententiās magister.)

. Crās hīc aderō. Quid dīxi?
(Dixistī tē crās hīc adfutūrum esse.)

. Dūx tribūnōs convocāvit. Ā quō tribūnī convocātī sunt? (Ā dūce tribūnī convocātī sunt.)

3. Expansion: the addition of a word or clause

. Si quis militēs ducit, quō nōmine vocātur? (Dūx vocātur.)

. Quō cōnsiliō puer ad tabulam it? (Puer ad tabulam it ut in eam scrībat.)

The questions in Distler's chapter 9, The Art of Questioning, are cited with format appropriate to various elementary Latin structures. His circumlocutions to avoid the exact wording of the passage should be carefully studied and imitated. Variety in question form is desirable.

The kind of question Distler does not ask should be noted. He does not ask an "open-ended" question. A general why question is to be avoided at the early stages and the intermediate ones as well. The reason for this is that the questioner is carefully controlling the structures by asking only one question at a time on one particular structure which is indicated by the question word itself. He does not want to elicit any freelance oral composition with probable errors which will have to be unlearned later.

Procedure:

In the examples given, several questions were asked upon one sentence. A useful variation of this pattern is to spread these types of questions throughout a whole story, asking only one or two questions to a sentence. A further variant is to ask questions on all the verbs in the story, or all the ablatives, or all the accusatives and subjects. Thus the reading matter may be covered without having to resort to English and practice in both vocabulary and structures can be covered in depth with brief Latin questions and Latin answers.

For elementary stories in the beginning text where content may not be especially significant, spreading the questions over the whole story may be preferred to intensive questions, sentence by sentence. These elementary stories should, of course, be answered with books closed. Experiment later with more advanced material by asking students the questions sometimes with books open, sometimes with books closed.

Occasionally, the questions may be answered in writing, within a ten or fifteen minute span, and then compared before going on to sight reading or other class activities.

Intensive questioning, sentence by sentence, is a useful means for assisting comprehension of new material which has been read aloud in Latin first.

List of Latin question words

A list of basic structure Latin words and phrases follows for beginners:

Quis, quid--answered in same case and environment

Quālis, quāle--answered by adjective denoting quality, *bonus*

Quantus-a-um--answered by adjective denoting size, *parvus*

Quot--answered by numeral, *paucī*

Quō modō--answered by adverb; or cum with abstract noun *cum virtūte*, *magnā virtūte*

Quō auxiliō/quō instrūmentō--answered by non-personal noun in ablative, *gladiō*, *manū*

Quō cōnsiliō--answered by purpose clause, *ut*

Quā condiciōne--answered by *si* clause

Quam ob rem, quārē--answered by *propter amōrem*, *amōre* or *quod cupit*, a clause

Quandō--answered by *ubi*, *ut*, etc. in a clause, or by noun phrase *ante diem*, *sub nocte*, *hieme* equivalent to *quō tempore* which may also be used. Both answered by time expressions.

Quotiēns--(how often) answered by *saepe*, *numquam*, or frequentative numeral

Quam diū--(how long) answered by accusative *multōs dies*, *tōtam noctem*

quō=quem ad locum--answered by accusative *ad urbem*, *domum*, *Rōmam*.

ubi=quō locō--answered by place where *in oppidō*, *sub arbore* unde=quō ex locō--answered by ablative case dē monte, ā Britanniā

cūr=quārē and quam ob rem can likewise be answered with quod plus indicative verb

More sophisticated questions can be framed for advanced students, still maintaining the emphasis on the signals. Reading comprehension is the goal. Variation in the lexical items used, such as antonyms, negative, and double negative questions are useful for this purpose:

The command "respondē aliter Latīnē," "aliter" in order to elicit either lexical or structural items equivalent to the previous statement should be used whenever possible.

As a last resort in questioning, the question "quid significat Anglicē" permits the student who is in obvious confusion to demonstrate his errors beyond a doubt.

CLASSROOM PHRASEOLOGY

Notes to Instructor

The instructor should not read any of these questions, but simply comment upon the fact that they are a convenient summary of phrases pertinent to the Chapter 9 assignment in Distler--and are to be tried out in high school classes in connection with the chapter on the Art of Questioning where pertinent.

* CLASSROOM PHRASEOLOGY

A. R. MUNDAY

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A. QUESTION-AND-ANSWER WORDS

quis-quid, etc.?	who, what, to whom, etc.?	(Case)
quō instrūmentō?	with what?	(Ablative/Dative)
quō?	to what place?	(ad, in)
ubi?	in what place?	(in, Locative)
unde?	from what place?	(a, ex,)
quō modō?	how?	(Adverb)
cūr?	why?	(quia,)
quam ob rem?	why?	(ob, propter)
quandō?	when	(Temporal Phrase)
qualis?	of what sort?	(Adjective of quality)
quantus-a-um?	how big?	(Adjective of quantity)
quot?	how many?	(Cardinal)
quotus-a-um	the "what-th"?	(Ordinal)
quotiēns?	how often?	(Numberal adverb)
quō consiliō?	for what purpose?	(Ut)
quā dē causā?	for what reason?	(Gerund(ive) and causa)
quā cōndiciōne?	on what condition?	(Conditional clause)
utrum. . .an?	(whether). . .or. . .?	

B. GRAMMATICAL TERMS

i Verbum, nomen,	Verb, Noun,
adiectīvum, adverbium,	adjective, adverb

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*Reprinted from Latin Teaching--Vol. 28, No. 4, February, 1953

	pronōmen, praepositiō,	adjective, adverb
	supīnum, gerundium	supine, gerund
	participium, ________	participle, article
ii	Cāsus nōminatīvus	Nominative case, etc.
	vocātīvus, accūsātīvus,	
	ablatīvus, locātīvus	
iii	masculīnī, fēminīnī,	of the masculine, feminine
	neutrius generis	neuter gender
iv	singulāriter, plūrāliter	in the single, plural,
v	prīma, secunda, etc.	first person, etc.
	persona	
vi	tempus praesēns, futūrum,	tense
	imperfectum, perfectum,	
	plusquamperfectum,	
	futūrum et perfectum (or	
	futurum exactum)__________	
vii	modus indicātīvus,	mood
	imperātīvus, subiunctīvus,	
	gerundīvus, infinītīvus	
	__________	
viii	vōce actīvā, passīvā	voice
ix	gradus positīvus,	degrees of comparison
	comparātīvus, superlātīvus	

x	(coniugāre), dēclīnāre	to conjugate, decline
xi	sententia	sentence
xii	ōrātiō rēcta, ōrātiō oblīqua	direct, indirect, speech

C. CLASSROOM WORDS AND PHRASES

ludus	school
cella, conclave	room
crēta	chalk
tabula (nigra)	blackboard
fenestra	window
ianua, porta	door
sella	chair
cathedra	master's chair
baculum	stick
charta, pagīna	paper, page
liber	book
libellus	notebook
ātrāmentum	ink
stilus, calamus	pencil, pen
magister	master
magister summus, suprēmus	headmaster
toga magistrī	gown
discipulus	pupil
puella	girl

hōrologium	clock
tintinnābulum sonat	the bell rings
Salvē-ēte	good-morning, afternoon
valē-ēte	goodbye
cōnsidē, sēde	sit down
tacē-ēte	shut-up
nōlī exclāmāre	don't shout
pēnsum	homework
claude, aperī	close, open
incipe	begin
perge, pergāmus	go on, let us go on
satis	enough
animum attende	attend
spectā	look at
magnā vōce, clārā vōce	in a loud, clear voice
recitā	read aloud
nōlī dormīre	wake up
redī ad sellam	go back to your seat
venī hūc	come here
manē hīc	stay here
abī	go away
tange pedēs	touch your toes
itā	yes
minimē	no
abī in malam rem	disappear
nōlīte colloquī	don't chatter

cape crētam	take the chalk
scrībe, dēscrībe in tabulā	write, draw on. . .
intellegisne?	do you understand?
explicā	explain
quis explicāre potest?	who can explain?
Latīnē	in Latin
aliter (Latīnē)	in another way
quid significat?	what does it mean?
iterum	again
frūstrā	in vain
fortasse	perhaps
quod tempus?	what tense?
qui(s) modus?	what mood?
cuius generis?	what gender?
quota est pāgina?	which page?
quotus est versus?	which line?
festīnā, celeriter	hurry up
silentiō	in silence
ō mē miserum!	alas
ō Iuppiter!	
ō abominandissimē, scelerātissimē bustirape, carnifex, furcifer. .!	scoundrel
(more succinctly) ō pessimē!	
ō stultitiam tuam!	
mōns̲trum ho̲rrendu̲m, īnforme, ingens errorem fēcisti	(of a howler)

quid oportuit tē dīcere?	what ought you to have said?
grātiās tibi (quam maximās) agō	thank you
quō modō valēs?	how are you?
nōnne tibi vidētur?	do you agree?
meā quidem sententiā	in my opinion
itā vērō	of course
dā mihi, sīs!	give me, please
licetne mihi exīre?	may I leave the room?
quid est tibi nōmen?	what is your name?
aegrōtatne?	is he ill?

This list could be extended almost ad infinitum and can never be complete. Some phrases are in constant use, others enjoy a brief period of popularity and then disappear, while some become bywords in the form and never fail to get their laugh.

It has been suggested that it is unnecessary to use the Latin grammatical terms but I have found that the boys ask for them and like to keep in the foreign language as much as possible. Within a very short time they become commonplace and as easy and quick to say as their English counterparts. I use only the most common and obvious of these words since any real discussion or explanation of abstract grammar and syntax is naturally a matter for English. Nor must it be supposed that the use of these terms in Latin or in Greek is essential for Oral Methods, nor indeed that their use will of itself improve the boys' knowledge of Latin and Greek grammar.

Some people may hesitate to use these classroom phrases on the grounds that to do so is to misrepresent the Roman world, that the Roman word fenestra was something very different from a modern window, but to point out, at a later stage, the difference between the two can be the occasion for a very useful lesson in background.

DEMONSTRATION: LATIN QUESTIONS ON READING

Notes to Instructor

- Discuss with the participants possible ways of presentation of the text before the asking of Latin questions on it, e.g., oral reading with and without the text, summary of the text in simpler Latin, rereading of the text, discussion of problems in comprehension, etc. For the sake of this demonstration, tell the participants to assume a fair degree of comprehension already exists.
- Read Pudens Nunc Est Juvenis to the participants, allowing some additional time for silent re-reading.
- Ask the participants the questions, requiring both group and individual responses.
- Repeat the process, but ask the participants not to look at the text this time.
- Explain that the questions are basically concerned with structure--teaching Latin grammar orally. The main topic in this lesson is the use of the ablative case without prepositions (time, when and means), but questions involving the use of the ablative and the accusative with prepositions (which the students have already met) are used for contrast and comparison. A few of the questions are asked simply to ensure comprehension.

Time Needed--60 minutes

DEMONSTRATION: LATIN QUESTIONS ON READING

PUDĒNS NUNC EST JUVENIS

Pudēns nōn jam est puer; est juvenis. Quōdam (a certain) diē amīcī ab urbe equīs veniunt. In magnum agrum ante casam amīcī veniunt; Pudēns amīcōs et pāne et cāseō et vīnō pāscit (feeds). Dum[1] hominēs edunt et bibunt, dē longō itinere et dē Rōmā dīcunt. "Labōre multī Rōmānī nunc magna praemia capiunt. Mercātor Venditor multās rēs vendit et hominēs rēs et equīs et plaustrīs ad longinquās terrās portant. Venditor amīcōs in Galliam mittit ubi multās rēs vendunt. Cūr Pudēns magnā cum celeritāte ad Venditōrem nōn prōcēdit et labōrem etiam nōn petit?"

Respondēte Latīnē:

1. Quandō amīcī veniunt? Quōdam diē.
2. Quō auxiliō amīcī veniunt? Equīs.
3. Unde trēs amīcī veniunt? Ab urbe.
4. Quō amīcī veniunt? In agrum.
5. Quō auxiliō Pudēns amīcos pāscit? Pāne et cāseō et vīnō.
6. Ubi edunt et bibunt hominēs? Ante casam.
7. De quō hominēs dīcunt? Dē longō itinere et dē Rōmā.
8. Quō auxiliō Rōmānī praemia capiunt? Labōre.
9. Quis est Venditor? Mercātor.
10. Quō auxiliō hominēs rēs portant? Et equīs et plaustrīs.
11. Quō hominēs rēs portant? Ad longinquās terrās.
12. Quō Venditor amīcos mittit? In Galliam.

---

[1] Dum (while) regularly takes the present tense to denote continued action in past time.

*From Living Latin by permission of Ginn and Company

TOO MUCH TRANSLATION

Notes for Instructor

- Participants should take notes on the following pages.
- The instructor should read one of the literal translations following the topic.

Time Needed--10-15 minutes

TOO MUCH TRANSLATION

The modern foreign languages have made great progress in varying the translation-only treatment of their literatures by emphasizing target language questions and summaries designed to promote comprehension in the language itself.

Many Latin teachers have been most reluctant to abandon formal English translation in any degree because they insist that it's:

- the only way to be sure a student knows his Latin syntax
- a big help to his English, especially vocabulary
- a definite and specific assignment which will not permit subterfuge or laziness
- a splendid training in attention to detail

There are still a few Latin teachers who teach translation from Latin in two stages:

- first, a "literal" translation into English
- second, a translation of the so-called "literal" English into "idiomatic" English

This procedure was generally discredited even before the descriptive linguists pointed out the structural contrasts between English and Latin. The absurdities of the literal translation are satirized in the handouts following: "Concerning a Youth . ." and "Ferdinand in Translation English."

Distler's comments upon translation as the chief means of testing comprehension are pertinent and shared by almost all specialists in the teaching of beginning languages.

Translation is one way of testing comprehension, but it should not be the only way or the most frequently used way.

The use of Latin summaries, Latin equivalents and opposites, transformations, questions, and other devices suggested by Distler is strongly urged upon all Latin teachers at both beginning and advanced levels.

The greatest disadvantage of translation is, of course, the one too seldom mentioned by the translation proponents:

that the Latin class is turned into an English class! with a premium placed upon the English results.

The irony of this situation has not entirely escaped the proponents of translation-only, as they observe that a good English translation indicates per se corresponding insight into the Latin, as well as fluency in English.

Every teacher, however, who has drawn some of the less-gifted students in a Latin class, has met the student who produces a literal translation which he cannot turn into clear English. He cannot understand the meaning of the literal English he has produced and frankly admits he doesn't know what the Latin is saying either.

This kind of student, as well as the more linguistically sophisticated one, will benefit considerably by variations from the translation routine proposed by the present specialists in Latin teaching. He will even comprehend some of the Latin as Latin if he is given a chance!

CONCERNING A YOUTH WHO WAS UNABLE TO LIE

A certain father of a family to whom there was a sufficiently large farm, moreover a son in whom he especially rejoiced, gave this one for a gift on his birthday a little axe. He exhorted him greatly to use the weapon with the highest care, lest it might be for a detriment to himself. The youth promised himself to be about to obey.

When it was necessary for that one, on account of business, to seek a certain walled town, situated not far, this one, the axe having been hastily seized, departs into the garden, about to cut down each most flourishing cherry tree.

That one, his home having been resought, inflamed with wrath, the servants being called together, asked who might have been the author of this so great slaughter. All were denying, when this one, running up to that one, "Truly, by Hercules," said he, "O my father, I am unable to lie. I myself cut down the tree with that little axe which thou gavest to me for a present."

--Dr. H. W. Johnston

"Ferdinand" in Translation English

The mother of Ferdinand who was, by chance, a cow, asked from the latter on account of what thing he was not running and jumping. "It ought bo be for a disgrace to you," she said, "not to jump and run." It was pleasing, however, to Ferdinand to sit under a certain cork tree and to perceive the flowers by means of his nose. Ferdinand having been born three years, while he was sitting in the same place, saw certain men approaching himself. Who, in truth, were coming in order that they might choose a bull who, because of great size of body and incredible boldness, might be able to fight with great brevity in the arena of Madrid. Suddenly, however, Ferdinand having been bored through in respect to his rear by the small dart of a bee, jumped with great speed and ran now hither, now thither, and agitated the air by vast breathings. On account of which thing he was thought to be worthy who should be chosen. And so, having been chosen he was carried to Madrid by means of a cart. When he had put forth his head into the gate of this arena, certain men, Banderilleros and Picadores in respect to name, were so frightened that, as a result, they fled. It happened that one out of the very pretty ladies threw flowers into the arena for a help to the Matador. Ferdinand himself, when he had seen these flowers, was affected with great joy, and sat down in order that he might take as great and as long a smell as possible. He denied that he would fight. "It does not behoove me to fight, nor is it to my interest," he said. Since these things were thus, Ferdinand was carried home by a cart, and even now he sits while smelling flowers with his nose, under his own cork tree.

John K. Colby

---From The Classical Journal
Volume 42, Number 3
December 1946.

PRE-SESSION IV--ASSIGNMENT SHEET

1. Will you report whether your own increased Latin listening comprehension affected your Latin teaching during the past weeks and in what ways?

2. Please make written suggestions for Latin classroom techniques in developing and improving the Latin-listening skill for comprehension.

3. Prepare a 10-minute reading lesson on which you will ask Latin questions on a specified text for demonstration to all participants in Session IV. These questions should deal with a specific point of grammar (structure) as was illustrated in the demonstration. The comprehension-type question is not our immediate goal here even though the most elementary structure-type question will, in a sense, also be a comprehension question. Copies of your reading lesson ought to be provided for each participant. Questions may appear on the same sheet or on a separate one. Practice teaching this reading lesson to your classes. For additional help see Critique Checklist on Latin Questions on Reading in Session IV.

4. Reading

   . Syllabus lecture topics in Session III

   . Distler

   Chapter 3 Teaching the Morphology pp. 10-57

   Chapter 7 The Use of Tapes pp. 141-158

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SESSION IV

Topic	Minutes Needed	Page	Devices Needed	Materials Needed
Feedback from Session III	10	92		
Latin and the modification of the modern foreign language linguistic approach	30	93		Distler
*Pattern drill types	45	104		
*Demonstration of Latin pattern drill	20	111	Tape recorder	Tape for pattern drill
*Practicum: Latin questions on reading	60	114		
A caveat regarding tapes	10	116		
Assignment sheet		141		

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*Participant involvement

FEEDBACK FROM SESSION III

Notes to Instructor

- Discuss current status of Latin listening comprehension in participants' Latin classes.
- Ask for participants' suggestions for improving students' listening comprehension in high school classes.

Time Needed--10 minutes

LATIN AND THE MODIFICATION OF THE MODERN FOREIGN LANGUAGE LINGUISTIC APPROACH

Notes to Instructor

The following sections should be presented to participants for note-taking:

- Latin and the modification of the modern foreign language linguistic approach
- The taped pattern drill
- What constitutes a good drill tape?
- The tape recorder in the classroom

Time Needed--20-30 minutes

Materials Needed

- Dister
  - Chapter 3--Teaching the Morphology
  - Chapter 7--The Use of Tapes

LATIN AND THE MODIFICATION OF THE MODERN FOREIGN LANGUAGE LINGUISTIC APPROACH

Latin teachers should keep in mind that attainment of the reading objectives for Latin can be greatly facilitated by many, but not all, of the aural-oral techniques used in the learning and teaching of the modern languages.

The immediate goal of "developing speakers of foreign languages in today's world" does not apply to Latin. However, the fact that linguistic and learning theories tend to support the listening-speaking skills as an approach to language learning means that the Latin sound system can and should be exploited as an aid to mastery.

Aural-oral practice in Latin means that the student is using the language rather than talking about it. That is, a basic phrase or sentence can be imitated, repeated, and manipulated far oftener in speech than in writing; and oral classroom or laboratory practice allows immediate correction of errors.

The aural-oral approach in Latin is not the direct method, nor the conversational approach. It consists of oral practice in given portions of the language, all carefully controlled by the instructor.

Descriptive linguists in general believe that the listening-speaking skills should be kept separate from the reading and writing skills in the beginning stages of language learning.

This separation is obviously a practical one in the sequence of skills postulated for the "use" of many modern languages. The linking of listening-speaking as one stage and the addition of reading-writing as a later stage make sense in the acquisition of many languages, especially those such as French, Arabic, Chinese, Swahili, and others.

For Latin, one prefers to group these skills rather differently: listening-speaking-reading (visual) as the initial combined approach. Thus ears, eyes, and tongue all facilitate the language-learning process. Writing Latin, that is, either translation from English to Latin, or free Latin composition would then be postponed until the advanced stages of study in the language.

Therefore, development of the listening-speaking-reading skills concurrently through mutual reinforcement facilitates the attainment of the Latin reading objective more efficiently than the grammar-translation method.

The age level and the characteristics of the learners are important factors in the methods which the teacher uses. The materials--textbook, tapes and visuals--are likewise strong considerations in methodology.

The experienced teacher knows that students learn only what they do in a foreign language and that the necessity for adapting the materials to their capabilities is important for their success in learning Latin. (Analysis of the language can and should be postponed until a later time.)

The teacher must select from a wide variety of procedures and materials. He should be acquainted with the new materials and procedures, but in using them, he must not make the fatal mistake of simply adding these to his previous materials and procedures. The new ones should replace some of the old ones.

Some of the textbooks now in use are geared to grammar-translation methods, as well as to English-to-Latin composition. The teacher who attempts to mix this combination with the aural-oral approach (without deleting many of the features in his current text) will find that his students will become hopelessly confused.

The grammar-translation text attempts to teach the student about the language at the same time that he is trying to learn it; and a great many students thus treated have learned very little Latin although they may be able to name a variety of syntactical uses of datives, ablatives, and subjunctives.

At the beginning stages of reading and learning the language, there are a great many grammatical facts which the student does not need to know. What he does need to do is to practice Latin in Latin-to-Latin drills.

Generalizations about the language, contrasts with English, comparisons and contrasts within the Latin should be made after the student has had practice in meeting Latin structures rather than before.

The taped pattern drill

The aim of most Latin classes is to increase the student's ability to "read" Latin. In this section we shall consider that by reading Latin, we mean reading and comprehending Latin in Latin.

To help the student attain this ability, we ask him to be able to manipulate Latin-to-Latin structures without detouring through English. Repetition and over-learning of structures can be handled most effectively by the use of tapes on which are recorded pattern drills for practice. Beginning Latin tapes differ from modern foreign language tapes primarily in the vocabulary (literary rather than spoken). In addition, there is no set of Latin tapes currently on the market which follows the "situation" dialog common to many modern foreign language tapes.

Almost every contemporary Latin textbook being used in the schools today possesses an optional or integral set of tapes, following the pattern set by the Michigan workshop of 1952--structures and vocabulary taken from, or based upon, the stories or basic sentences in the text.

The most frequently used types for these tapes are substitution, transformation, and expansion, examples of which will be given

Probably the least effective type is the one consisting of certain examples of transformations. The following three structures have not, in the writer's opinion, proved effective as transformation drills on tape for the beginning student:

- Active to passive voice and vice versa
- Direct to indirect statement and vice versa
- Clause to ablative absolute and vice versa

The reasons are obvious:

- Too many changes are involved.
- The number of syllables necessary to make a meaningful pattern exceeds the upper limit recommended by specialists.
- Their effectiveness in contributing to reading comprehension has not been demonstrated.

These three syntactic features can probably be learned more effectively by devices other than transformation:

- The Latin actives and passives may be contrasted with each other, the student selecting, rather than producing, the transformation.
- The tense variations in indirect statements depending upon the governing verb for precise interpretation should be emphasized.
- The active and passive participial ablatives should be contrasted for comprehension; the comprehension of the appropriate substitute clauses is also useful, but not their production.

All of the above are perhaps handled more effectively through written rather than oral patterns.

A fourth Latin feature which the writer believes should not be committed to oral drill is the two-sentence combination with a relative pronoun substitute. Again, there are too many operations involved for the beginner, and the number of syllables is automatically too great. This particular practice is far more useful as a written exercise or a dictation exercise.

Some "dont's" in tape use

. Do not trap your class in the "lock-step" use of tapes. Do not hold back the student who has already mastered a tape until his classmates catch up with him. Allow him to progress into more advanced tapes, working ahead with him in the text as well.

. Do not allow students to work with tapes until after they have met the patterns in a class orientation and thoroughly understand the structure involved.

. Do not allow students to substitute tape facility for reading weakness. A careful integration, both pedagogical and linguistic, is necessary at all times.

. Do not use class time for student practice of tape drills.

What constitutes a good drill tape?

I. Structure

A. The purpose of the drill is as clear to the student as it is to the teacher.

1. Instructions are given in direct, simple English.
2. Instructions contain an example of the expected student response.

B. The exercise presents one problem at a time, and, if possible, graded in difficulty.

C. When an oral response is elicited, the correct response should follow the student's, with an additional pause following, for the student to repeat for reinforcement. The student therefore has a chance to hear and to repeat the correct response.

D. The pace of the exercise is lively and approximates natural performance.

E. The pauses for student response are adequate, but not too long.

F. The given exercise does not exceed 10 minutes.

G. Utterances do not exceed 10-12 syllables (for beginners with familiar material.)

II. Material

A. The material is an integral part of subject matter previously covered in class.

B. The material is presented in a variety of drills and exercises.

III. Recording

A. The voice is pleasant, natural, enthusiastic.

B. The dictation is precise.

C. A uniform tone-volume is maintained throughout.

D. The voice is varied (other than that of the regular teacher).

IV. Some suggested Don'ts is connection with tapes.

A. Don't use tapes with long sentences which the student cannot remember.

B. Don't confuse and frustrate the student by using tapes:

1. With rambling directions
2. Unclear objectives
3. Multiplicity of objectives
4. Re-presentation of rules and grammatical principles

C. Don't use tapes monotonous in material or manner of presentation.

D. Don't use unfamiliar material, except for certain exercises of listening comprehension.

E. Don't use technically imperfect tapes: distortion, background noises, or inadequate volume level.

The tape recorder in the classroom

Experience during the past few years has shown that, in many ways, the tape recorder in the classroom has certain advantages over the language laboratory situation.

Certainly the integration of the drill tape with the work in the classroom is psychologically more obvious to the student than the same work done in the language laboratory. The skillful teacher will turn part of the class time into a language laboratory with a tape recorder in the room. With the addition of language laboratory facilities, he will emphasize the library study or practice features of the laboratory. Too often the foreign language student has psychologically compartmentalized his practice in the lab and his linguistic experiences in the classroom.

The teacher can orient the students to a new tape with a tape recorder in the classroom. In other words, he can teach the tape before he allows the students to practice it. This admonition applies, of course, to the pattern drills through which a student is learning new structural features and to tapes which involve simple substitutions and transformations (such as number and tense) of given statements.

Achievement tapes such as expansion drills and tests belong in a more advanced category and may be used without previous orientation.

The use of tapes, whether in the classroom or in the language laboratory, can increase the efficiency of learning, teaching, and testing the "drill" features of Latin at various stages.

- A well-constructed Latin tape guarantees student practices in Latin for six-to ten-minute periods without English disgressions.
- The proper drill tape while forcing students to concentrate upon the Latin patterns also stimulates them to match the machine pauses in time and accuracy.
- The tape assists conscious choice of new patterns while furnishing practice in ones already learned.
- With headphones every student has an equal hearing of the tape.
- With more than one tape recorder, or tape deck, individual progress may be encouraged and should be.

The tape's most practical uses have to do with the saving in energy, time, and voice for the teacher. A good tape can be utilized many times. It is uniform in timing, pauses, pronunciation, and precision, features which the teacher cannot possibly reduplicate several times during a class hour.

Imitation of the tape's good Latin pronunciation at all times develops the student's mastery of the sounds and quantities of Latin.

PATTERN DRILL TYPES

Notes to Instructor

. This section should constitute a kind of dialog with participants:

.. The instructor reads the descriptive material and, when giving type examples, should act as tape recorder or native informant with the participants producing the correct answers.

. The participants should take notes on descriptive material.

Time Needed--45 minutes

PATTERN DRILL TYPES

I. Substitution (including case manipulation): the student is required to substitute a noun or adjective or pronoun in the same case.

A. To teach the production of adjectives, answer the questions, using the appropriate adjective in the correct form. (The Basic Sentence for these questions is Ā fonte pūra pūrō dēfluit aqua.)

Quālī ā fonte dēfluit aqua pūra?	Pūrō ā fonte.
Quālis fōns aquam pūram habet?	Pūrus fōns.
Quālis fōns aquam turbulentam habet?	Turbulentus fōns.
Quālis aqua ā fonte pūrō dēfluit?	Pūra aqua. etc.

B. To review production of noun cases. Each set begins with the statement that a certain noun exists. Use this noun in answering the questions that follow:

1. Auctor est.	Quis opus laudat?	Auctor opus laudat.
	Quem opus dēlectat?	Auctōrem opus dēlectat.
	Ā quō opus laudātur?	Ab auctōre opus laudātur.
	Cui opus placet?	Auctōrī opus placet.
	Cūjus opus laudāmus?	Auctōris opus laudāmus.
2. Stultī sunt.		
	Quōs fortūna terret?	Stultōs fortūna terret.
	Quī fortūnam timent?	Stultī fortūnam timent.

II. Transformation: the student is asked to transform the syntax.

A. To teach the production of the present infinitive. To the sentence on the left, add potest and change the verb to the infinitive to show that the action can happen.

Auctor opus laudat. Auctor opus laudāre potest.

Ā cane aper tenētur. Ā cane aper tenērī potest.

B. To teach the production of the present participle.* Change the relative clauses to participles.

1.	Canis quī latrat nōn mordet.	Canis latrāns nōn mordet.
	Canem quī latrat nōn timemus.	Canem latrāntem nōn timēmus.
	Canī quī latrat nōn nocēmus.	Canī latrantī nōn nocēmus.
2.	Vir quī fugit fortis nōn est.	Vir fugiēns fortis nōn est.
	Virum quī fugit vidēmus.	Virum fugientem vidēmus etc.

C. To teach the production of the ablative absolute.* Change the subordinate clauses to ablative absolute. The meaning will be approximately the same.

Dum auctor opus laudat... Auctore opus laudante.

Dum stultī fortūnam timent... Stultīs fortūnam timentibus.

*This type of drill is suited for written work only.

III. *Expansion*: the student is required to add items.

A. To teach the recognition of the perfect active.

Expand each sentence with the appropriate time expression: *tempore praesentī*, "in the present" *tempore praeteritō*, "in the past."

1.	Auctor opus laudāvit.	Tempore praeteritō--auctor opus laudāvit
	Auctor opus laudat.	Tempore praesentī--auctor opus laudat.
2.	Stultī fortūnam timent.	Tempore praesentī--stultī fortūnam timent.
	Stultī fortūnam timuērunt.	Tempore praeteritō stultī fortūnam timuerunt.
		etc.

Variations on the above types appear in some series of pattern drills. Terminology, as you will see, varies accordingly. The following types were named by E. M. Stack *Language Laboratory and Modern Language Teaching*, New York, Oxford Press, 1966 pp. 38-46. Some anonymous Latin adaptations follow.

IV. *Analogy*: the student is asked to use words in a new way. It is especially suitable for teaching adjective agreement and inflections of verbs.

Adjectives

Puer est altus. Qualis est puella? Puella est alta.
Mīles est altus. Qualis est amita? Amita est alta.
Deus est magnus. Quālis est dea? Dea est magna.
Mulier est magna. Quālis est agricola? Agricōla est magnus.
etc.

Verbs

Sum in Ītaliā. Ubi est ille/illa/is/ea?	Est in Ītaliā.
Sumus in Ītaliā. Ubi estis?	Sumus in Ītaliā.
Estis in Ītaliā. Ubi sunt/Rōmānī?	Sunt in Ītaliā.
Estis in Ītaliā. Ubi sum?	Es in Ītaliā.

etc.

Nouns

Viam/villam videō.	Viam/villam videō.
Puella.	Puellam videō.
Amīcus.	Amīcum videō.
Īnsula.	Īnsulam videō.
Templum.	Templum videō.
Canis.	Canem videō.
Leō.	Leōnem videō.
Animal.	Animal videō.

etc.

Stack's "fixed increment" drill we should now classify as the expansion type for Latin. His "paired sentence" drill we should place under transformation today. Note these examples and compare with Sweet's.

Present participles

1.	Pandōra arcam spectat. Pandōra timet.	Pandōra timēns arcam spectat.
2.	Pandōra arcam spectat. Pandōra arcam cupit.	Pandōra cupiēns arcam spectat. or Pandōra spectāns arcam cupit.

Ablative

1.	Trōja vastātur. Graecī navigāvērunt.	Trōjā vastātā, Graecī navigāvērunt.
2.	Urbs vastātur. Mulierēs territae sunt.	Urbe vastātā, mulierēs territae sunt.
3.	Vōx audiēbātur. Aenēās fūgit.	Vōce audītā, Aenēās fūgit.

Another type of paired sentence drill adapted from Stack is the following which focuses upon the relative pronoun:

Relative

1.	Portae erant apertae. Portae erant altae.	Portae, quae erant apertae, erant altae.
2.	Puella est pulchra. Puella est Julia.	Puella, quae est pulchra, est Julia.
3.	Mīles est fidēlis. Miles est Rōmānus.	Mīles, quī est fidēlis, est Rōmānus.
4.	Mīles est Rōmānus. Mīlitem videō.	Mīles, quem videō, est Rōmānus.

etc.

All sets of these examples (paired sentences) are better done as written exercises rather than on tape. Although they contain fixed increments, the number of syllables contained in the combined utterances is fairly high for the beginning student to remember, in addition to making the changes required. Experience with taped drills has shown that learning is more effective with brief patterns. Thus a transformation exercise which involves several operations, such as active to passive, probably should not be committed to tape, but be used as a written assignment if indeed it should be done at all during the first year.

V. Narration: also adapted from Stack, this drill could also be placed in the category of "tense transformation" practice; note that the one which follows is considerably easier than the paired sentence drills quoted above. In the following narration drill, the student is required to make only one change and can therefore carry a greater number of syllables in his mind.

The student is to repeat each sentence, changing the verb to a corresponding past tense:

Marcus est puer Rōmānus.	Marcus erat puer Rōmānus.
Marcus Rōmānīs in castrīs habitat.	Marcus Rōmānīs in castrīs habitābat.
Olim Marcus et amīcī in silvā ambulant.	Olim_Marcus_et amīcī in silvā ambulābant.

etc.

DEMONSTRATION OF LATIN PATTERN DRILL

Notes to Instructor

- Have the tape on the recorder ready to play.
- Teach the pattern drill for initial learning.
- Play the tape twice for drill.
- Do not permit the participants to view tapescript while the tape is being played.

Time Needed--20 minutes

Devices Needed--tape recorder

Materials Needed--tape for pattern drill

LATIN PATTERN DRILL

Pattern Practice 17*

Purpose: To practice the perfect tense, active voice.

Change the verbs from present tense to perfect. Then reverse the process.

Audīte	Dīcite
Fābulam nārrō.	Fābulam nārrāvī.
Magnā vōce clāmō.	Magnā vōce clāmāvī.
Fenestram aperiō.	Fenestram aperuī.
Plēbem moneo.	Plēbem monuī.
Fābulam nārrāvī.	Fābulam nārrō.
Magnā vōce clāmāvi.	Magnā vōce clāmō
Fenestram aperuī.	Fenestram aperiō.
Plebem monui.	Plēbem moneō.
Fenestram frangis.	Fenestram frēgistī.
Domum pervenīs.	Domum pervēnistī.
Īnsulam relinquis.	Īnsulam relīquistī.
Hortum vidēs.	Hortum vīdistī.
Fenestram frēgistī.	Fenestram frangis.
Domum pervēnistī.	Domum pervenīs.
Īnsulam relīquistī.	Īnsulam relinquis.
Hortum vīdistī.	Hortum vidēs.
Ab hortō recēdit.	Ab hortō recessit.
Tunicam eī impōnit.	Tunicam eī imposuit.
Canem dūcit.	Canem dūxit.
Plaustrum trahit.	Plaustrum trāxit.
Ab hortō recessit.	Ab hortō recēdit.
Tunicam eī imposuit.	Tunicam eī impōnit.
Canem dūxit.	Canem dūcit.
Plaustrum trāxit.	Plaustrum trahit.
Exemplīs discimus.	Exemplīs didicimus.
Exemplīs crēdimus.	Exemplīs crēdidimus.
Pecus pellimus.	Pecus pepulimus.
In vallem currimus.	In vallem cucurrimus.

---

*From Living Latin by permission of Ginn and Company

Exemplīs didicimus.	Exemplīs discimus.
Exemplīs crēdidimus.	Exemplīs crēdimus.
Pecus pepulimus.	Pecus pellimus.
In vallem cucurrimus.	In vallem currimus.

Patriam dēfenditis.	Patriam dēfendistis.
Pecūniam solvitis.	Pecūniam solvistis.
Dē monte dēscenditis.	Dē monte dēscendistis.
Spectāculum ostenditis.	Spectāculum ostendistis.

Patriam dēfendistis.	Patriam dēfenditis.
Pecūniam solvistis.	Pecūniam solvitis.
Dē monte dēscendistis.	Dē monte dēscenditis.
Spectāculum ostendistis.	Spectāculum ostenditis.

Dōna ferunt.	Dōna tulērunt.
In hortum eunt.	In hortum iērunt.
Nihil volunt.	Nihil voluērunt.
Omnia possunt.	Omnia potuērunt.

Dōna tulērunt.	Dōna ferunt.
In hortum iērunt.	In hortum eunt.
Nihil voluērunt.	Nihil volunt.
Omnia potuērunt.	Omnia possunt.

PRACTICUM: LATIN QUESTIONS ON READING

Notes to Instructor

Participants will take a turn at teaching a 10-minute prepared Latin reading lesson, including the asking of Latin questions on his specified text. Participants will likewise answer the questions in Latin. Participants' copies of reading texts ought to be distributed after the demonstrations.

Time Needed--60-75 minutes

Critique--This critique is based upon Latin comprehension emphasis evident in each lesson (reading-with-question demonstration) and upon the relevance to Distler's chapter on questioning.

Time Needed--15 minutes

CRITIQUE CHECKLIST: LATIN QUESTIONS ON READING

Directions: Fill in the box with + , - , or a check ✓ for partially.

	I	II	III	IV	V	VI	VII	VIII	XI	X
Accuracy in phrasing of questions										
Facility in interpretive questioning										
Command of structure and vocabulary evident in questioning										
Presentation of questions at normal pace										
Pupils required to respond in a loud, clear voice										
Correct response fed-back for correction or confirmation										
Choral, semi-choral, and individual responses elicited										
Comprehension of responses insured by frequent checks										

A CAVEAT REGARDING TAPES

Notes to Instructor

. Participants should take notes on this commentary

and

. on brief commentary following Diedrich lists.

. The essay, Adapting a Traditional Textbook, can be distributed without comment.

Time Needed--5 minutes

A CAVEAT REGARDING TAPES

In considering the effectiveness of pattern practices on tape, the teacher should remember that the existence of the tape does not automatically make a good pattern practice. There are, in fact, some rather inferior ones on the market. There are also some very ingenious ones which are not particularly valuable or necessary for the student to learn.

For example, taped pattern drills on the imperative or on numerals are not as important as those in which singular and plural tenses and cases are manipulated. These questions should be asked: "Is this particular tape drill necessary? Can the student learn this particular pattern more effectively with the tape than in any other way?"

The "one-shot" tape should also be used with care. This particular type may be a story with a punch line, or some humor. Students very seldom enjoy or learn anything additional from repeated hearing of this kind of tape unless the teacher asks Latin questions about it and different ones each time. Flexibility is seldom built into the "comprehension" tape and the student must become actively, not passively involved.

The proportionate emphasis placed on taped pattern drills must be very carefully gauged by the teacher. If certain structural patterns, for instance, are missed repeatedly in the stories read by the class, the instructor should check more closely on the integration of drill and story.

In the enthusiastic pattern drill production now evident in the new Latin books on the market, there is too little differentiation made in drills for recognition, for learning, and for achievement. Many of them are a mixture.

As a guide for judging proportion and emphasis in pattern drills, or for making your own, the summary of a frequency analysis of Latin structures follows.

This useful study is called The Frequency of Latin Words and Their Endings. It was made by Paul Diedrich in 1939 (University of Chicago Press) and is now out of print.

BEST COPY AVAILABLE

The 18 common endings with their interpretations and the proportion in which each is found to occur in classical prose and verse are as follows:[+]

The Eighteen Common Endings

The Constant Endings

Per Cent		
1.8	am	object
2.6	em	object
1.3	as	objects
1.7	os	objects
1.6	ibus	adverbs[x]
4.8	o	adverb on verbs: I act
6.8	t	subject acts
2.5	nt	subjects act
1.9	re	to act**

The Variable Endings

Per Cent		
4.7	"Joker"*	subject (also object if neuter)
4.6	um[x]	subject object adjectives
3.8	e	subject object adverb address
2.5	es	subject subjects objects
3.0	us[x]	subject subjects objects adjective
8.9	a	subject subjects objects adverb
6.2	is[x]	subject adjective adverbs
2.6	ae[x]	subjects adjective adverb
5.2	i[x]	subjects adjective adverb on verbs: pres. stem: to be acted upon** perf. stem: I acted

*One family of Latin words, called the third declension, ends in almost every conceivable way in the subject form. Such endings always indicate or refer to the subject except in neuter words, when they may also indicate or refer to the object. If any regular ending does not fit the interpretation given above, look it up in a dictionary to see whether it may not be the subject form of such a word.

**Differs from this interpretation in reporting what someone says, thinks, knows or perceives. Occasionally in poetry re means subjects acted or you, acted upon.

[+] Diedrich, Paul. The Frequency of Latin Words and Their Endings. The University of Chicago Press, 1939.

[x] The dative and ablative cases are here considered adverbial in usage as distinguished from the "true adverb" form class. The genitive case is considered adjectival in usage as distinguished from the "true adjective" form class.

Rules Governing Variable Endings

a	If subject form is *a*, may be subject or adverb. If subject form is not *a*, may be subjects or objects.
ae	*Quae* may be subject, subjects, or objects. Other forms in *ae* may be subjects, adjective or adverb.
e	If subject form is *e*, it may be subject or object. If not, it is adverb, except when set off by commas, to address someone.
es	If subject form is *es*, may be subject, subjects or objects. If subject form is not *es*, may be subjects or objects.
i	If adjective form is not *i*, it is adverb. If subject form is *um*, it is adjective. Otherwise it may be subjects or adjective (except *qui* and *idem*: subject or subjects). On verbs: present stem, to be acted upon; perfect stem, I acted.
is	May be subject or adjective as shown in dictionary forms. If it is neither subject nor adjective, it is adverbs.
um	If subject form is *um*, may be subject or object. If adjective form is not *i*, it is adjectives. Otherwise it is object.
us	If adjective form is not *us*, it is subject. Otherwise it may be subject, subjects, objects, or adjective.

Further distinctions among the varying interpretations of these endings must be made, even in traditional Latin grammar, upon the basis of the context and agreement between subject and verb, adjective and noun, pronoun and antecedent.

These rules seem confusing in the aggregate but are clear enough individually. They need be consulted only in those rare instances in which sentences will not yield to direct interpretation from the meanings of the words. The experience of the writer indicates that each rule will be consulted even by beginners not more than once in a hundred lines of Latin. As pupils learn through reading the patterns into which Latin words usually fall, they gradually dispense with the rules altogether. We have not found it necessary to require the memorization of these rules.

The 22 rare endings with their interpretations and the proportion in which each occurs in classical prose or verse are as follows:

The Twenty-two Rare Endings

Per Cent	(all less than 1 per cent)	
.29	arum	adjectives
.11	erum	adjectives
.56	orum	adjectives
.12	ebus	adverbs
.63	u	adverb
.05	iter	true adverb
.05	ei	adjective adverb
.65	d	subject object
.57	ius	subject object adjective, true comparative adverb

Per Cent			
.29	m	I	act
.24	mus	we	
.53	s	you, s.	
.07	tis	you, p.	
.10	r	I*	acted upon
.09	mur	we	
.89	tur	subject	
.51	ntur	subjects	
.05	isti	you, s.	acted
.20	erunt	subjects	
.39	ri	to be acted upon	
.21	isse	to have acted	
.17	verb stem with or without te:	Act!	

*On nouns or adjectives: subject (also object if neuter).

The experience of the writer indicates that it is unwise to attempt the memorization of the "rare" endings before the "common" endings have been thoroughly mastered as a tool of interpretation--which means that they must be recognized and interpreted automatically in reading. This does not usually occur before the latter part of the first year or the first part of the second year. This does not mean that these "rare" endings should be omitted in reading or in classroom conversation. The sentences in which they occur can usually be understood directly from the meaning of the words or by the analysis of the "common" endings. If the meaning hinges upon the interpretation of a "rare" ending, the writer prefers to give the pupils the correct interpretation with the understanding that it is to be studied later on in the course.

It is an interesting commentary upon the utility of the organization of 1,572 inflected forms in paradigms that the writer, who is probably not far below the average in teaching skill, is unable to get his pupils to use more than 18 endings instantly and automatically as a tool of interpretation in reading before the end of the first year.

It is also interesting to note in passing that this study brought to light two endings, d and ius, more important in terms of frequency of occurrence than most other "rare" endings, which have been neglected by the traditional grammar. Pupils have never regarded d as an ending, but as the final letter of a host of queer pronouns that they never remember anyway; but if they become sensitive to this final letter as indicating either subject or object, it will clear up almost as many difficulties in interpretation as some of the "common" endings. Similarly *ius* has been treated chiefly as an irregular genitive; later as a way of forming the comparative of adjectives and adverbs. Ask any pupil trained in traditional Latin grammar to name four different things which the ending *ius* may indicate about the function of a word in a sentence, and he will pause a long while before answering. Since it occurs more frequently than almost any other "rare" ending, it is well to know immediately that it indicates or modifies the subject or object, or an adjective phrase modifying the nearest appropriate noun or pronoun, or is a comparative adverb like "more intelligently." The second person present imperative also occurs more frequently than previous studies would lead one to expect. The scientific study of Latin grammar as the *ars legendi* will not only eliminate the study of unnecessary forms; it will bring to light ways of interpreting the functions of words in a sentence that the traditional grammar has disregarded.

The "penultimate signs" are explained to students somewhat as follows:

Penultimate Signs

Between the stem and ending of verbs and adjectives there are sometimes a few extra letters which give a special twist to the meaning. We call these additional letters "penultimate signs," because "penultimate is a Latin word for "next-to-the-last." There are 14 of them which are important, and they occur in about 7 per cent of Latin words. They are:

1. On the present stem of verbs:

   (The present stem is approximately the first form given in the dictionary or in our basic vocabulary.)

Per Cent	Sign	Example	Meaning	Idea
0.41	-a-	laudat	He praises	On verbs whose second and third forms end in -avi, -atus; present action
		habeat	(that) he have	On all other verbs, present action, subjunctive, except that -am may also indicate future action
1.36	-e-	habet	He has	On verbs whose first form ends in -eo, present action
		laudet	(that) he praise	On verbs whose second and third forms end in -avi, -atus, present action, subjunctive
		capiet	He will take	On all other verbs, future action
0.18	-b-	plus any vowel except a		
		dabunt	They will give	Future action

Per Cent	Sign	Example	Meaning	Idea
1.00	-ba-	legebat	He was reading	Action going on in the past
1.02	-re-	legeret	(If) he were reading	Action going on in the past, subjunctive
0.74	-ns-	amans	A loving (husband)	Present participle (a verb used as an adjective:
1.15	-nt-	amantis (adj.)	(active voice)	English ending -ing)
0.51	-nd-	legendus	To be read (passive voice)	Necessity or obligation, like "This book must be read."

2. On the perfect stem of verbs:

(The perfect stem is the second dictionary form of verbs in our basic vocabulary except in verbs marked dep. (deponent) which have no perfect stem.)

0.51	-era-	lexerat	He had read	Action completed in the past
0.17	-isse- (Distinguish from -isse as an ending)	lexisset	He had read	Action completed in the past, subjunctive
0.27	-eri-	lexerit	(If) he read He will have read	Past action, subjunctive (Rarely) Action completed in the future--in independent clauses

3. On the last dictionary form of verbs (the perfect passive participle):

The perfect passive participle is most commonly used with some form of the verb sum (to be) to make the perfect tenses of the passive voice; e.g.,

liber lectus est, or lectus sit; the book was read
liber lectus erat, or lectus esset; the book had been read

It is also commonly used with an adverb ending to indicate some circumstance attending an event in the fewest possible words; e.g.,

> *libro lecto*, the book having been read, with the book read, or when the book was read. (The grammatical name for this is an "ablative absolute.")

Otherwise it is a simple verbal adjective, past time and passive voice; e.g.,

> *liber amissus*, the lost book

The only penultimate sign affixed to the stem of the perfect passive participle is -*ur*-, which changes it from passive to active and gives the idea of immediate future action; e.g.,

0.18 per cent *lecturus sum*, I am just about to read, or I am on the point of reading.

> *morituri salutamus*, We who are *about to die* salute you.

4. *On adjectives*:

Per Cent	Sign	Example	Meaning	Idea
0.27	-*ior*-	*fortiores*	brav*er*	Comparative form of adjectives
0.10	-*issim*-	*fortissimi*	brav*est*	Superlative form of adjectives

A few adjectives ending in -*er* like *acer* add -*rim*- to form the superlative; e.g., acer*rimus*, sharpest. A few others change beyond recognition in the comparative and superlative forms--just as in English, while most adjectives go as *long*, *longer*, *longest*, a few go as *good*, *better*, *best*: (*bonus*, *melior*, *optimus*). In all such cases the comparative and superlative forms of common irregular adjectives are given separately in the Word List and should be learned as vocabulary.

It has already been pointed out in the list of Rare Endings that -ius is the neuter subject and object ending of comparative adjectives and also the ending of comparative adverbs. In these cases -ior- is omitted before the ending; it is fortius (more bravely, or braver), not fortiorius.

The superlative form of adverbs adds -e to the stem of the superlative of the corresponding adjective: e.g., fortissime, most bravely.

It must be obvious to the experienced teacher that such tables are given to pupils only as skeletal framework for organizing and remembering a great deal of concrete experience with the language. None of these tables would have any meaning for pupils if memorized as it stands, without the wealth of concrete illustration and practice which a teacher is able to provide. In other words, this system of interpretation has to be taught, like any other system, and not simply handed to pupils with the injunction.

COMMENTS ON DIEDRICH

It appears from Diedrich's study on structure frequencies that for reading Latin the beginning student does not need excessive practice in drills on:

1. ārum, ōrum, ērum--the genitive plurals of 1, 2 and 5th declensions.
2. ēi, ēbus--dative in singular and plural and ablatives of 5th declension.
3. īus--the nominusative neuter singular of the comparative adjective--or the comparative adverb.
4. m-mus--singular plural verb endings 1st person active.
5. s-tis--singular plural verb endings 2nd person active.
6. r-mur--singular plural verb endings 1st passive.
7. tur-ntur--singular plural verb endings 3rd person passive.
8. istī-ērunt--singular 2nd person singular; 3rd plural perfect active.
9. rī--present passive infinitive.
10. isse--perfect active infinitive.
11. Verb stem with or without-te-2nd person present imperative.

The most casual glance at any beginning textbook or set of pattern drills will show a disproportionate weight given to the "rare" endings on Diedrich's list.

Can this emphasis be justified? Many a teacher of beginning Latin is ready to defend the inclusion of the 1st person verb endings on the basis of interesting dialogs, or involving the student in direct Latin in class and that their relative infrequency later causes no trouble to the student.

A tentative solution is simply not to drill these first person verb endings as frequently as those of the second and third persons singular and plural active, and not to test them or the rare endings as frequently.

The passive endings indicated probably have too much time devoted to them in most tests and drills.

Emphasis upon the perfect passive system is obviously the other side of the coin for future reading facility.

Most teachers and textbooks are aware of the other infrequencies noted in the noun-adjective and adverb items and normally do not insist upon much repetition of these forms.

A simplistic statement of the Diedrich frequency study, quite dangerous to make about any linguistic facts, but tempting, since it is somewhat in line with the total, follows: the use of cases based upon the proportion of 100:

ablative---39 times

accusative-37 times

nominative-15 times (because this constitutes a double signal with the verb)

dative------6 times

genitive----3 times

ADAPTING A TRADITIONAL TEXTBOOK

One of the chief problems in setting up drills for a traditional text is the trap presented by the vertical inflections: i.e., first declension in toto, first conjugation in toto, etc. Over the years there has been an excessive amount of drill upon these two features with corresponding loss of learning in third declension and conjugation where the frequency of Latin words is greater.

Experience over two decades has shown that the horizontal or case presentation of nouns promotes "real Latin" reading skills more effectively than does the vertical presentation. The same statement can be made about verbs: the horizontal tense-and-person learning of the four conjugations is a much more effective exercise for reading facility than the vertical one is.

Therefore, adapting a traditional text involves the introduction of new vocabulary items in the other declensions and conjugations at the very beginning of the Latin course and a concentration upon the nominative, accusative, and ablative cases, deferring the dative and genitive for later mastery. There also must be a concentration upon third person in present and perfect in four types of verbs. (All of this means careful selectivity from the text.)

Another approach is an extremely fast push through the first sixty to one hundred pages of most texts with a delayed introduction of the drill, emphasizing horizontal case practice as reinforcement for the initial vertical learning. At this point the student will have, or should have, acquired a vocabulary which includes third declension words.

No substantial research has been yet recorded upon the superiority of one practice over the other, but reports from teachers who have attempted the first procedure indicate that it has been one of almost "superhuman" effort on their part and presents psychological problems with their classes. The children feel they are "skipping" sections and the books are so carefully integrated that some attention has to be given to dative and genitive in stories read, etc.

The second procedure seems to have been rather more successful in practice. The horizontal type of oral drills when used at the beginning of second year Latin as a review of the first year's work has been an important factor in livening up the course. The students have refreshed and reinforced their first year vertical learning in a different context, and teachers who have used this system seem to think their students are reading Latin with greater ease of comprehension in the second and third years because of the oral drills used as review.

It is here suggested that the teacher who wishes to adapt drills to a first year traditional text, therefore, follow the second procedure and introduce them during the last half of the year. As a corollary of this procedure, however, it is most important that the class be pushed as rapidly as possible through the text. The rapid movement over the text constitutes an overview of the material in the system we are advising. Some learning will take place, probably more than the teacher anticipates. Nevertheless, complete mastery of the vertical system presented in the text should not be expected and certainly not demanded. Progress through the text should not be delayed. When the horizontal drills are finally introduced, the class can then back-track at intervals over preceding textual material, which they will find does not present the problems they originally had thought they encountered.

Some examples of pattern practices based upon high school texts in use are included in this material. They were produced by high school teachers in Latin institutes and, within obvious limits, such as the first declension in three of them, utilize a horizontal approach.

These may prove suggestive of what can be done in utilizing material available. In the case of each example given, the procedure is invariable:

1. Teach the drill first i.e., be sure that the class understands the structure and vocabulary encountered.

2. Ask for choral and oral individual imitation of teacher's Latin reading of the drill.

3. Assign the drill for study and practice.

Drills

Introductory Remarks

These oral drills are intended for use in first-year Latin classes in junior and senior high schools. The purpose of these drills is to reinforce the learning of the various inflectional and grammatical principles during the first year of study.

Some teaching techniques that may be used are as follows:

Language Laboratory: Pupils can listen and respond to the lesson source coming from the teacher's console in the language laboratory.

Tape Recorder: If earphones are not available, pupils can respond in unison at first in order to gain confidence in producing oral Latin. Later, they may respond individually.

The following technique for quickly evaluating individual oral responses is one used by Waldo Sweet twenty years ago at Penn Charter School. In his opinion, the ideal arrangement is a transparency made of the seating chart in the classroom. This may thus be flashed on the chalkboard from an overhead projector.

If a transparency or projector is lacking, a permanent chart of the seating arrangement in the classroom may be put on the chalkboard.

Etc.	Etc.				
Seat 3	Seat 3				
Seat 2	Seat 2				
Seat 1	Seat 1	Etc.	Etc.	Etc.	Etc.
Row 1	Row 2	Row 3	Row 4	Row 5	Row 6

Each pupil identifies himself with the square that represents his place in class. When the teacher points to a particular square on the chart, the particular student responds to the question. The teacher promptly places a "C" for a correct response and an "X" for an incorrect one in the square. No time is spent on calling pupils by name. The attention of the pupil is focused on the chart as he listens to the questions played by the tape recorder. Thus, it is possible for each pupil to recite several times within a 10 or 15 minute period and at the same time "see his immediate reward" in terms of "C's" and "X's" in the square on the seating chart drawn on the chalkboard.

No Equipment: If a tape recorder is not available, the teacher may read the questions orally, point to a square on the chart, listen to the pupil's response, and place a "C" or an "X" in the square.

*Agreement: Subject and Verb (Simple Transformation)

A. Make the following sentences plural by changing the subject, verb and other words where necessary.

B. Make the following sentences singular by changing the subject, verb and other words where necessary.

	Singular	Plural
1.	Pirata gemmam desiderat.	Piratae gemmam desiderant.
2.	Femina pecuniam habet.	Feminae pecuniam habent.
3.	Insula est.	Insulae sunt.
4.	Insula est pulchra.	Insulae sunt pulchrae.
5.	Casa est alba	Casae sunt albae.
6.	Nauta fabulam narrat.	Nautae fabulam narrant.
7.	Pirata incolam necat.	Piratae incolam necant.
8.	Femina puellas vocat.	Feminae puellas vocant.
9.	Terra libera est.	Terrae liberae sunt.
10.	Epistulam expectat femina.	Epistulam expectant feminae.
11.	Silva est.	Silvae sunt.

*Note that all of these scripts are student study scripts, not recording scripts.

Sentences: First and Second Conjugations (Simple Transformation)

Give the future tense of the verbs in the following sentences:

	Present Tense	Future Tense
1.	Silvam pulchram amo.	Silvam pulchram amabo.
2.	Americam amas.	Americam amabis.
3.	Nauta filiam spectat.	Nauta filiam spectabit.
4.	Filiam bonam laudamus.	Filiam bonam laudabimus.
5.	Fabulam bonam narratis.	Fabulam bonam narrabitis.
6.	Multae feminae ambulant.	Multae feminae ambulabunt.
7.	Piratae insulam occupant.	Piratae insulam occupabunt.
8.	Parva puella clamat.	Parva puella clamabit.
9.	Gemmas puellarum servamus.	Gemmas puellarum servabimus.
10.	Longam epistulam expectas.	Longam epistulam expectabis.
11.	Puellas et feminas vocatis.	Puellas et feminas vocabitis.
12.	Cum Julia et nautis ambulo.	Cum Julia et nautis ambulabo.
13.	Dea irata clamat.	Dea irata clamabit.
14.	Agricolae in casis habitant.	Agricolae in casis habitabunt.
15.	Aquam multam oratis.	Aquam multam orabitis.
16.	Nautas malos timent.	Nautas malos timebunt.
17.	Parvas casas video.	Parvas casas videbo.
18.	Magnas silvas timetis.	Magnas silvas timebitis.
19.	Magnam insulam videmus.	Magnam insulam videbimus.
20.	Nautae puellas vident.	Nautae puellas videbunt.
21.	Multas picturas habes.	Multas picturas habebis.
22.	Lunam et stellas videt.	Lunam et stellas videbit.
23.	Femina picturam habet.	Femina picturam habebit.
24.	Magnam ursam timemus.	Magnam ursam timebimus.
25.	Incolae Aetnam timent.	Incolae Aetnam timebunt.
26.	Insulam video.	Insulam videbo.
27.	Stellae flammas habent.	Stellae flammas habebunt.
28.	Provincia silvam habet.	Provincia silvam habebit.
29.	Flammas claras vides	Flammas claras videbis.
30.	Piratas timemus.	Piratas timebimus.

Future Tense: Esse (Simple Transformation)

Change the subject and verb to plural forms:

	Singular	Plural
1.	In magna silva ero.	In magna silva erimus.
2.	In terris agricolarum ero.	In terris agricolarum erimus.
3.	Cum familiis ero.	Cum familiis erimus.
4.	Ibi ero.	Ibi erimus.
5.	In villa pulchra ero.	In villa pulchra erimus.
6.	In aqua alta ero.	In aqua alta erimus.
7.	Cum parva puella ero.	Cum parva puella erimus.
8.	Cum multis feminis ero.	Cum multis feminis erimus.
9.	In magna silva eris.	In magna silva eritis.
10.	In terris agricolarum eris.	In terris agricolarum eritis.
11.	Cum familiis eris.	Cum familiis eritis.
12.	Ibi eris.	Ibi eritis.
13.	In villa pulchra eris.	In villa pulchra eritis.
14.	Cum multis feminis eris.	Cum multis feminis eritis.
15.	Cum parva puella eris.	Cum parva puella eritis.
16.	In aqua alta eris.	In aqua alta eritis.
17.	In magna silva ursa erit.	In magna silva ursae erunt.
18.	In terris agricolarum nauta erit.	In terris agricolarum nautae erunt.
19.	Cum familiis erit.	Cum familiis erunt.
20.	Ibi casa erit.	Ibi casae erunt.
21.	In villa pulchra erit.	In villa pulchra erunt.
22.	Cum multis feminis puella erit	Cum multis feminis puellae erunt.
23.	Cum parva puella femina crit.	Cum parva puella feminae erunt.
24.	In aqua alta nympha erit.	In aqua alta nymphae erunt.
25.	Cum familiis puella erit.	Cum familiis puellae erunt.
26.	In aqua alta ero.	In aqua alta erimus.
27.	In villa pulchra eris.	In villa pulchra eritis.
28.	Cum multis feminis ero.	Cum multis feminis erimus.
29.	Ibi ero.	Ibi erimus.
30.	In terris agricolarum erit.	In terris agricolarum erunt.
31.	Cum parva puella eris.	Cum parva puella eritis.
32.	Cum familiis agricola erit.	Cum familiis agricolae erunt.
33.	In magna silva ero.	In magna silva erimus.
34.	In aqua alta eris.	In aqua alta eritis.

*Agreement

Change the singular form of vir validus to the plural forms and make any other necessary changes.

1.	Virum validum videt.	Viros validos videt.
2.	Vir validus pugnat.	Viri validi pugnant.
3.	Cum viro valido ambulant.	Cum viris validis ambulant.
4.	Viro valido praemium do.	Viris validis praemium do.
5.	Consilium viri validi mutabant.	Consilium virorum validorum mutabant.
6.	Vir validus templum aedificat.	Viri validi templum aedificant.
7.	Servus viri validi laborabit.	Servus virorum validorum laborabit.
8.	Vir validus est defessus.	Viri validi sunt defessi.
9.	Libri sunt grati viro valido.	Libri sunt grati viris validis.
10.	Feminae virum validum juvant.	Feminae viros validos juvant.

*This script is included as an inferior example. It has some value as a test of mastery or as an achievement drill, but would probably be more effective as a written rather than an oral exercise. Were it expanded to a twenty-item drill, its effectiveness would be increased; furthermore, all cases are tested, but not drilled as the practice stands now.

Interrogative Pronouns: Responses to Questions (Substitution)

You will hear a statement and a question about it. Answer the question with one or two words in Latin.

1. Statement: Marcus a nauta gladio vulneratur.
   Question: Quis vulneratur?

   Response: Marcus.

2. Statement: Marcus a nauta gladio vulneratur.
   Question: A quo Marcus vulneratur?

   Response: A nauta.

3. Statement: Marcus a nauta gladio vulneratur.
Question: Quo instrumento Marcus vulneratur?

Response: Gladio.

4. Statement: Marcus a nauta gladio vulneratur.
Question: Quis Marcum vulnerat?

Response: Nauta.

5. Statement: Marcus a nauta gladio vulneratur.
Question: Quid Marcum vulnerat?

Response: Gladius.

6. Statement: Agricola agrum filio dat.
Question: Cui agricola filio agrum dat?

Response: Filio.

7. Statement: Agricola agrum filio dat.
Question: Quid agricola filio dat?

Response: Agrum.

8. Statement: Agricola agrum filio dat.
Question: Quis agrum dat?

Response: Agricola.

9. Statement: Agricola agrum filio dat.
Question: Quis nunc agrum habet?

Response: Filius.

Is, ea, id (Substitution)

*Replace the noun with some form of is, ea, or id.

	Noun forms	Pronoun forms
1.	Puellam vidit.	Eam vidit.
2.	Viros monuimus.	Eos monuimus.
3.	Cum filiabus ambulabunt.	Cum eis ambulabunt.
4.	Libros virorum habemus.	Libros eorum habemus.

5.	Oppidum oppugnaverunt.	Id oppugnaverunt.
6.	Verba oraculi audimus.	Verba ejus audimus.
7.	Puerum laudant.	Eum laudant.
8.	Puellae dixit.	Ei dixit.
9.	Poetis scripsit.	Eis scripsit.
10.	Monstrum provocatur.	Id provocatur.
11.	In tecto habitabas.	In eo habitabas.
12.	Equos servorum vocavimus.	Equos eorum vocavimus.
13.	Arma portaverunt.	Ea portaverunt.
14.	Gemmas feminarum videmus.	Gemmas earum videmus.
15.	Gemmae amantur.	Eae amantur.
16.	Cum piratis pugnavit.	Cum eis pugnavit.
17.	Deo oravit.	Ei oravit.
18.	Gemmam feminae dat.	Gemmam ei dat.
19.	Ab insula navigabant.	Ab ea navigabant.
20.	Viri vulnerantur.	Ei vulnerantur.
21.	Comam puellae amo.	Comam ejus amo.
22.	Puellas spectant.	Eas spectant.
23.	Ab elephantis portatur.	Ab eis portatur.
24.	Puella laudatur.	Ea laudatur.
25.	Praemium puero dat.	Praemium ei dat.

*Had the student been asked to add the pronoun to a certain noun, this drill would have been a matching-expansion drill.

This drill, as given, is a very important type for Latin reading because it emphasizes the antecedent-pronoun combination.

PRE-SESSION V--ASSIGNMENT SHEET

1. Composition of pattern drill suitable for use in one of your own classes within the next week; therefore, this will be based upon vocabulary and structures in your own text. Practice presenting the tape in your classes. For additional help see What Constitutes a Good Drill Tape in this session and Checklist for Taped Pattern Drills in Session V.

   Recording of above on tape for demonstration to participant group in Session V--time 5 minutes, no more!

   Duplicated copies of each script should be furnished the participants after the demonstrations.

2. Write out briefly the following:
   - Progress reports upon use of Latin dictation in high school classes
   - Progress reports upon use of Latin pattern drills in high school classes made from notes
   - Progress reports upon use of Latin questions on high school texts in classes
   - There will be a five minute time limit on the reports.

3. Reading

   Syllabus lecture topics in Session IV

SESSION V

Topic	Minutes Needed	Page	Devices Needed	Materials Needed
*Demonstration: pattern drill tapes	90	143	Tape recorder	
Unseens and the overhead projector	5	145		
*Demonstration: reading unseens on the overhead projector	25	148	Overhead projector	Unseen transparency Latin questions transparency to accompany unseen
*Interpreting Latin literature--the upper scale	35	149		
*Progress reports	30	157		
Assignment sheet		158		
*Participant involvement				

DEMONSTRATION: PATTERN DRILL TAPES

Notes to Instructor

- The instructor should designate in sequence the participants who will demonstrate their drill tapes.
- Each participant should teach his drill, then play his tape. Tapescripts of each drill ought to be distributed after the demonstrations.
- Critique based upon Distler and Session IV to be reserved for end of series.
- Participants should take role of Latin students in making responses to demonstration tape.
- Participants should take notes in breaks between tapes.
- Critique--comments by participants based on notes.

Time Needed--5 minutes for tape setup and instructor's comments
40 minutes for playing of participants' tapes including breaks
15 minutes--critique of drill and of tape itself

Devices Needed--tape recorder

CHECKLIST FOR TAPED PATTERN DRILLS

BEST COPY AVAILABLE

Directions: Fill in the box with Yes, No, or a check ✓ for partially.

	I	II	III	IV	V	VI	VII	VIII	IX	X
The purpose of the drill is clear to the student.										
Instructions are given in clear, simple English.										
Instructions contain examples of student response.										
Exercise presents one problem at a time, graded in difficulty.										
Reinforcement pause is included.										
Pace of exercise is lively.										
Pauses are adequate, but not too long.										
Exercise does not exceed 10 minutes.										
Utterances do not exceed 10-12 syllables.										
Material is integral part of subject matter already covered in class.										
The drill has been taught.										
Voice is pleasant, clear, lively.										
Diction is precise.										
Uniform tone-volume maintained.										

UNSEENS AND THE OVERHEAD PROJECTOR

Notes to Instructor

Participants should take notes on the following pages.

Time Needed--5 minutes

UNSEENS AND THE OVERHEAD PROJECTOR

The increasing ability to read new or previously unseen Latin passages at sight is one which has had very little systematic emphasis in American Latin classes. One obvious reason is the dearth of suitable material available to most teachers.

The overhead projector now makes it possible for a teacher to give Latin students a much needed experience in applying and transferring their Latin learning to an increasing variety of contexts.

For using text on an overhead projector, a sight-saving (or primary school) typewriter is essential equipment. The ordinary type face does not exhibit large enough print for satisfactory projection.

Materials

A short selection of ten or twelve lines (double spaced) consisting of easy Latin with familiar structures is the introduction to sight comprehension. This is followed by Latin questions on the context.

Procedure

The Latin sight passage should be shown on the screen. The Latin should be read through first by the teacher and then by the class, preferably a total of three times. The Latin passage is then removed from the projector, and a series of five or six easy

Latin questions based upon the passage follows. The students are given a fixed number of minutes--three to five--in which to write answers to the questions. These are then exchanged and the answers compared.

The passage may then be shown again upon the projector or it may be reserved for a later showing with a different set of questions.

Students who are unable at first to complete the entire set of questions within the given time will find that as they continue to read new "unseens" and answer questions, their reading speed is increased and their comprehension of both story and questions becomes more accurate.

The passages are carefully graded, increasing in complexity.

Variations

The passage may be heard from a tape, instead of seen on the screen. Questions on the taped passage may be dictated (by the tape) for written or oral answers.

Experience seems to indicate that reading from a visual on the overhead projector is a more effective learning practice than tape-listening for these unseens. However, if a class seems to be predominantly audio-oriented, the reverse might prove true.

In either case, the Latin reading-comprehension is uppermost and the exercise has the advantage of being brief and concentrated.

A demonstration will follow in illustration of the technique.

DEMONSTRATION: READING UNSEENS ON THE OVERHEAD PROJECTOR

Notes to Instructor

- This unseen should be read aloud once by the teacher and once by the class.
- Three minutes should then be given for silent re-reading.
- The text should then be removed from the projector and the question sheet substituted.
- Three minutes should be allowed for writing answers, during which questions remain visible on the projector. There is no necessity for the answers to be complete sentences.
- Time is called, papers are exchanged, and the answers compared.
- Text is shown again on the projector and re-read orally.

Time Needed--20-25 minutes at most

Devices Needed

Overhead projector

Materials Needed

- Unseen transparency
- Questions on above transparency

INTERPRETING LATIN LITERATURE--THE UPPER SCALE

Notes to Instructor

. Participants should take notes on the reading of the pages under this topic.

. The instructor should begin the discussion of the Catullus poem by playing the tape.

Time Needed--35 minutes

Materials Needed

Catullus "Vivamus" tape

INTERPRETING LATIN LITERATURE--THE UPPER SCALE

Throughout this syllabus, emphasis has been placed upon comprehension of Latin in Latin. The Latin texts referred to or used have been in relatively "easy" Latin, yielding to the Latin-question-Latin-answer combination regarding the information contained.

What is the teacher to do, then, when the works of famous Roman authors are to be dealt with? It is quite obvious that some features of these can, and should be handled by the same Latin-to-Latin method: questions and answers on content; variations in Latin forms, sentence, clause, or phrase arrangements; true-false statements regarding certain developments of the narrative and/or omissions by the author.

However, the writer of this syllabus, unlike Distler, believes that for stylistic devices, overviews, poetic ambiguities, and insight the question of diminishing returns is an important one; and that the use of English questions based upon the highly stylized and rhetorical Latin texts helps the student to develop and progress in the practice of literary criticism. By diminishing returns is meant the limitation of a student's expression of notions obtained from say, a Latin poem, because of a non-existent Latin vocabulary for certain contemporary abstractions. At this stage the use of Latin for communication of interpretation with teacher and fellow students is less important than the ideas communicated.

A student who has attained some Latin fluency should not be discouraged from using Latin, but a less able student who may wish to explain what Latin words in a poem have by their arrangement produced for him a double or deeper meaning should not be required to demonstrate his own halting Latin in the process.

The kinds of English questions which lead the student to consider the poem as a whole involve the sound, metrics, tone, imagery, rhetorical devices, dramatic siutation, total structure, poetic ambiguities of several kinds, cultural contrasts or comparisons, myth or religion, total meaning or synthesis. Questions which illuminate the poem for the student are in this writer's judgement more important at this stage than those which emphasize the poet's art and craft.

The student's respect for the ancient Roman's poetic art can be obtained by a very simple assignment; give him the opportunity either to translate into Latin a four-line stanza from any poem he chooses or to make up one of his own. His only requirement would be to use one of four Latin patterns: the dactylic hexameter, elegiac couplet, Sapphic, or hendecasyllabic. By the time he has produced his own quatrain, he will be far more conscious of Latin quantities, Latin rhythm and meters, and the poetic abilities of Vergil, Horace, and Catullus.

It is a sad fact that the majority of today's Latin teachers translated Latin poetry in their own college Latin classes in terms of textual criticism with little or no emphasis upon the poem as poetry. The establishment of the text (including variant readings) and its chronology should not be important features for the high school student reading Latin poetry. The poet speaks directly to the student--a communication through time. What is he saying in this poem? How does he say it? Does the poem say more than it seems to be saying? If I think so, what Latin words or combinations lead me to think so?

The student who has been working with Latin-to-Latin comprehension at the beginning stages will ordinarily be far more alert to the cognitive processes apparent in the poem than the one who has been translating his Latin into English all the time. The former invariably notes antonyms first as well as recurring imagery.

At present there are two general books (useful to teachers) which offer poetic points of view for interpretation of Latin poetry through English questions--needless to say, they are both indebted to Brooks and Warren--Reading Latin Poetry and Aestimanda. The New Criticism which is now almost passé among critics of English poetry has finally made an impact upon the interpretation of Greek and Latin poetry. Like its impact upon the reading of English poetry some years ago, its initial contributions have been healthy and beneficial as a technique for concentration upon the poem itself as a unit. It has also been the means of revealing to this generation the brilliance and the timelessness of much of the ancient poetry.

It is a technique which allows the young reader to discover for himself the various voices of the ancient poets and, remembering that it is a technique of interpretation, its chief criticism is perhaps its chief value: that a reader can always insert some meaning of his own into a poem in order to resurrect it subsequently in explication! But if, in this procedure, the poet's communication through time is being interpreted by the reader according to his own generation, the durability of the ancient poem is demonstrated anew. For it has been the victim, so to speak, of different styles of criticism down through the centuries and has survived them all! Consider the christianizing of Ovid's Metamorphoses several centuries ago in Ovid Moralized or the textual analysis and dismemberment by nineteenth century criticism. The Freudian style of interpretation in our own century will probably give way to still another emphasis in the next. We may rather confidently assume that the voices of the ancient poets will continue to speak to future generations with undiminished force under any and all styles of interpretation.

Therefore, the poetic voices which our generation hear in Vergil, Horace, and Catullus should not be denied to our students, and teachers should become attuned to them for interpretive purposes. The Latin teacher who has third and fourth year classes must become acquainted with the techniques of criticism. The professional journals have for several years published papers interpreting various poems of Catullus and Horace in the style of current criticism of English poetry. The Vergilian Society's Vergilius has concentrated exclusively upon Vergilian scholarship and interpretation. Golden Voices of Latin Artistry by Wilkinson is a good book for general orientation and there are several others as well.

The teacher who has only a two year terminal Latin course should likewise, perhaps even more urgently than the four year Latin teacher, become acquainted with the new material on interpreting Latin poetry. Certainly many of the high school Latin students restricted to the second year prose program can read occasional easy lyrics from Catullus and portions of odes from Horace with some understanding and considerable pleasure. Students who are introduced to a few of these examples as early as possible may become interested in reading more of them and will find, as has often been said before about the study of the Classics, "that windows have been opened" for them.

As an example of what can be done with a Latin poem with students who are at the early learning stages, let us take a poem from Professor Morgan's unpublished book, The Fourth Skill, being used experimentally in beginning Latin classes in the Classics Department at The University of Texas. We assume that the student has already read the poem the night before. The questions below the poem simply are examples of the general procedure; the teacher would eventually develop his own questions for interpretation.

Participants are encouraged to teach this poem to their classes using the questions provided or questions of their own. If time permits, discussion of the success or failure of this procedure can be engaged in during Session VI.

EXTRACT FROM "THE FOURTH SKILL"*

BY GARETH MORGAN

Vīvāmus, mea Lesbia, atque amēmus
rūmōrēsque senum sevēriōrum
omnēs ūnius aestimēmus assis!
sōlēs occidere et redīre possunt:
nōbīs cum semel occidit brevis lūx.
nox est perpetua ūna dormienda.
dā mī bāsia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mīlle, deinde centum.
dein, cum milia multa fēcerīmus,
conturbābimus illa, nē sciāmus
aut nē quis malus invidere possit,
cum tantum sciat esse bāsiōrum.

1. If you had to divide this poem into sections, where would you place the divisions?
2. It has been suggested that this poem consists of a series of unrelated scenes, with no connexion. What is your attitude to this statement?
3. What word gives the strongest contrast to the first line?
4. What word gives the strongest contrast to sōlēs?
5. Ancient accounts were kept by writing on wax, or on a bead frame, or by moving pebbles along a grooved board (Latin calculus "pebble", gives us the word "calculate"). Which of these methods best fits the word conturbābimus?
6. . . . and which method best fits lines 7 to 9?
7. Is there anything in the rest of the poem that suggests (however obliquely) the "accounting" scene?
8. Is there anything in the rest of the poem that suggests (however obliquely) the sequence of occidere-occidit-nox?
9. Is there anything in the rest of the poem that suggests (however obliquely) the words malus-invidēre?
10. Reconsider your answer to number 2.
11. Which of the following words would you apply to the poem: "pessimistic, impassioned, logical, voluptuous, direct".

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*by permission of the author

FURTHER READING LIST

1. Balme, M. G. and W. S. Warman. Aestimanda. Oxford University Press, 1965.
2. Bowra, Cecil Maurice. From Virgil to Milton. St. Martin's Press.
3. Brooks, Cleanth and Robert Penn Warren. *Understanding Poetry. Holt, Rinehart and Winston, 1960.
4. Commager, Steele. *The Odes of Horace: A Critical Study. Yale University Press, 1966.
5. Commager, Steele. Virgil--A Collection of Critical Essays. Prentice-Hall, 1966.
6. Ciardi, John, How Does A Poem Mean. Houghton-Miflin, 1959.
7. Curtis, Ernest Robert. European Literature and the Latin Middle Ages. Harper Torch Books, 1963.
8. Hornsby, Roger. *Reading Latin Poetry. University of Oklahoma Press, 1967.
9. Poschll, Victor. *Art of Virgil. University of Michigan Press, 1962.
10. Putnam, Michael C. J. Poetry of the Aeneid. Harvard University Press, 1966.
11. Wilkinson, L.P. *Golden Latin Artistry. Cambridge University Press, 1963.
12. Wilkinson, L.P. Ovid Surveyed. Cambridge University Press, 1962.
13. Wheeler, A. L. Catullus and The Tradition of Ancient Poetry. University of California Press, 1964.

*Indicates hardcover. All the rest are paperbacks.

How Does a Poem Mean and Understanding Poetry are the only two books from this list which concentrate upon interpretation of English poetry. The writers on several of the Latin subjects listed are indebted to these two.

Aestimanda and Reading Latin Poetry give Latin selections with questions designed to help the student in comprehension and interpretation of the Latin passage.

The remainder of the books listed are concerned with details of interpretation and point of view.

PROGRESS REPORTS

Notes to Instructor

- The instructor should keep these individual reports moving briskly and urge the five-minute limit, if necessary.
- The instructor should moderate the ensuing discussion, fielding questions to participants when feasible. Agreement or disagreement with Distler should be a factor--likewise variation from him.

Time Needed--30 minutes for discussion

Notes to Participants

Participants should be prepared to deliver five-minute reports on the following:

- Use of Latin dictation in high school classes
- Use of Latin pattern drills in high school classes
- Use of Latin questions on Latin stories in high school texts

PRE-SESSION VI--ASSIGNMENT SHEET

Reading

- . Syllabus lecture topics in Session V
- . Distler
    - Chapter 4 Teaching of Vocabulary pp. 58-81
    - Chapter 8 Testing pp. 159-189
    - Chapter 10 Latin Composition pp. 205-215

Preparation and production, if possible, by individual participants for personal use in their own classes:

- *. Unseen transparency
- *. Latin questions transparency on unseen

Demonstration of both of above for participants in Session VI. For additional help in the preparation of this assignment, see Critique Checklist for Unseens in Session VI. Copies of the text of each transparency ought to be available for all participants after the demonstrations.

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*Both text and questions should be typed on "primary school" typewriter.

A SURVEY OF LATIN READERS FOR HIGH SCHOOL USE*

It has ever been and doubtless still is obvious to all that Latin literature was written neither for the young nor for the ignorant. This simple fact has always placed considerable strain upon those teaching the rudiments of Latin. Teachers of the language and others interested in its promotion have had to devote enormous efforts to the preparation of literature suitable for tiros. Most of this material has consisted of original compositions, or adaptations accomplished usually by abridgment and simplification, or translations from vernaculars. The need for such reading material is persistent because it follows changing tastes and demands of the contemporary public, not to mention changing emphases in the goals of Latin learning. Thus, not to go too far back, since the sixteenth century there has been a constant proliferation of Latin primers and readers. Some catch on quickly and enjoy a marvelous popularity; most perish soon after publication; very few survive from one generation to the next. If I am not mistaken, only *one* reader, Erasmus' *Colloquia familiaria*, has remained in constant use throughout this period and survived in the schools into the twentieth century, even if only in a greatly diluted form.

The twentieth century is no exception in this aspect of the history of classical education. Several hundred readers have come off the presses since 1900. A score or so have been often reprinted, to the detriment of new writings and as an incubus on the teaching of the language. The remainder of these publications are moldering away undisturbed, though reproduction is feasible and some of them may again appear on the market. It seems to me worthwhile to review the current offerings of publishers, especially since we appear to be at one of those points of changing interests and demands in the teaching of Latin. The majority of these readers were published some time ago and have been kept available by reprinting. A few of them have been edited or enlarged but not significantly altered from the first impression. For these reprinted works I have put the date of copyright or first publication in brackets; the other date given is that of the issue which I examined.

I have centered my attention on those readers or anthologies which are inexpensive for the most part and suitable for use in the classroom or for private study during the first four years of the Latin program in this country . Thus I have excluded most anthologies of Latin literature and books of unseens and have ignored a good deal of materials, especially of contemporary Latin literature, which, though often suitable, is not specifically designed for the classroom; I have, however, made some exceptions to these restrictions. Again with a few

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*from *The Classical Journal*, April 1963 exceptions, I have passed over books containing readings from a single Latin author, since I believe they require a different kind of review from the general or miscellaneous reader.

I have arranged the readers which I have examined into fourteen groups.[1] I have made these groups, first, by dividing the books according to the level of proficiency expected or required, and, secondly, by arranging them according to the main bent of their contents or the intentions of their authors. The division by years, while necessary, is not very satisfactory and sometimes could be misleading. Although there are some readers which could be used only by pupils just beginning to learn Latin or by those who are already well advanced, the majority fall between these extremes and straddle the sections into which the American curriculum disposes the language. This situation is complicated further by the fact that many of the readers were prepared for students in the British system, which differs from the typical American one in the distribution of Latin learning and in the amount of time spent upon it. Though assigning a book in this list to one level only, I have always tried to indicate when a reader can be employed at different levels. I define 'level' according to the amount of grammar and acquaintance with Latin sentence structures given to students in the more popular standard textbooks for the first three years. Hence teachers whose pupils may be beyond or below these levels should reassign my locations accordingly. The division according to content is similarly crude. There are four categories for first-year readers: Legend and Mythology, History, (the difference between Legend and History here is, I am afraid, rather elusive; usually it is only a matter of Greek or Roman subject matter), Fiction, and Humor. For the later years I have added the categories of Social Life, Mediaeval and Neo-Latin, and just plain Authors. This classification does not always accommodate the reader or the intentions of its compiler, but it had to be made for stylistic reasons and it allows me to compare different books in a convenient way.

Although I have in general tried to avoid introducing my own opinions about the teaching of Latin and the materials most suitable for this task, I have not hesitated to indicate deficiences of design or inferior materials. On the other hand, though I have here and there praised the better books, I have no wish to promote any specific item. I have tried simply to provide enough information to enable a critical teacher to select and examine for himself those books which may appeal to him.

Most of the books are similar in design. They consist of a series of Latin texts of varying length divided into paragraphs which contain enough reading for one to three class hours. The texts in readers intended for the first and second years are usually graded; more advanced ones are not. American books tend to have long vowels marked; English ones do not, except usually in the vocabulary section. Some compilers mark vowels only in endings, others ignore quantities in closed or unaccented syllables. I should think that common sense requires an all-or-nothing procedure. Very few readers lack vocabularies or glossaries of some kind, while several have separate indices of proper nouns.

Besides what is implicit in the selection and arrangement of reading material, the intentions of an editor are most clearly revealed in his annotations. We may distinguish here three levels of editorial achievement. The lowest is represented by those readers in which the notes are only the most rudimentary aids of translation or simple labels put on constructions without any attempt at instruction. The next level, in which is found the majority of the readers, is represented by commentaries which are again mostly aids to translation and grammatical explanations, but in which the editor also tries to instruct to some extent the user of his book. There are of course various degrees of success. The best, I think, is Kennedy's (46). His notes consist of translations of difficult phrases (the weakness here is that the source of the difficulty is not isolated or explained), explanations of grammatical constructions, identification and description of figures of speech, clarification of allusions and of persons or institutions mentioned. He has done his work accurately and has properly left a good deal to the judgment of the teacher. The chief purpose of the notes at these two levels is to help the student prepare his translation. This practice is of course in keeping with the commonly accepted goal of learning Latin, especially in the British system. The third level of annotation is reached when the commentary is a valuable source of information and is designed to instruct the student extensively in some area. Hawthorn and MacDonald's _Roman politics_ (34) stands practically alone here. Elementary readers for the first year are excluded from this classification, since most of them do not have notes and do not need any; the same can be said of those books designed only for rapid reading, where extensive annotation would be an obstacle. In evaluating these books, therefore, I have placed the most weight on the kind of annotation and on the selection of texts. The latter is of course more important. I have attempted to estimate the interest the Latin passages might have for high school students, the amount of significant information conveyed in them, and, where appropriate, the author's Latinity.

1. Croft, A. M. _Fabulae antiquae_. London: G. Belland Sons (1918) 1960. Pp. 100; illus.

2. Kirtland, J. C. _Ritchie's Fabulae faciles_: _a first Latin reader_. New York: Longmans Green (1931) 1953. Pp. x, 182; illus.

3. Morton, T. S. _Legends of gods and heroes: a first Latin reader_. London: Macmillan (1912) 1960; New York: St. Martin's Press 1960. Pp. xvi, 144; illus.

4. Reed, Maud. *Julia*: *a Latin reading book*. New York: Macmillan (1925) 1953. Pp. xii, 99; illus.

5. Id. *Camilla*: *a Latin reading book for the second year*. New York: St. Martin's Press (1925) 1957. Pp. x, 91; illus.

Fables, myths, and legends have long provided popular texts for tiros. The best known and most widely used of these five books has doubtless been Ritchie's retelling of the Greek myths. This edition (2) contains the stories of Perseus, Hercules, the Argonauts, and Ulysses. The stories are divided into short paragraphs of 15 to 20 lines which make assignments of convenient size. Each story is preceded by an English résumé which lets the pupil know what it is all about. The Latin is impeccable, facile and fluent. The notes, however, are not good. They are a hodgepodge of explanations and cautions about idiom, interspersed with advice on translation and unnecessary explanations of the simplest constructions. There are also English sentences, based on each paragraph in the reading lesson, to be turned into Latin. Croft is more varied in content, but written in less elegant Latin. It has forty stories, varying in length from ½ to 3 pages, mostly from Ovid. It has no notes, which are not needed anyway. Because of the wide range of the stories the book is a useful primer for Latin poetry and supplements without excessive duplication the reading material usually found in our first-year textbooks. A more rigid approach is met in Morton, who grades each story carefully "to provide progressive practice in Latin translation." The material is arranged in two parts. In the first the texts are given in isolated sentences which describe some feature of a god or goddess. The second part, the bulk of the reader, contains several stories from Greek mythology, told in an easy continuous prose. The contents coincide to some extent with those in Kirtland and Croft. At the head of each selection is a statement of the grammar employed in it, so that it is easy to correlate the readings with particular stages in the first-year program. This book suffers much more than Croft or Kirtland from the flaw in most primers. The need to write simple Latin has led the author to use simple thoughts. High school freshmen are likely to find over half the passages quite childish; even so, there are 40 pages of Latin on Ulysses, Orpheus, Theseus, Jason *et al*., which teachers should find usable. Reed's *Julia* is a graded primer, designed to build up confidence in reading continuous prose with snatches of poetry. After the initial (meaningless) selections about Julia and her father, it provides 15 stories, mostly from Roman legends but with some Greek myths (Hector and Andromache, Orpheus and Eurydice, the Trojan horse), arranged in short paragraphs. I have included *Camilla* here because, despite its being called a second-year reader, most of its content seems more suitable for the second half of the first year. There are eight stories from Roman history or legend and Greek mythology. They are broken up into 46 paragraphs of approximately 25 lines each. The style is more complex than that of Julia and has a tinge of the Ciceronian. The main weakness of Reed's two books as well as of Morton and Kirtland is that much of the material is likely to be already incorporated in the first-year textbook, while the readers themselves are in no sense substitutes for the textbook. Croft largely escapes this defect because of the wider range and source of his selections. The same weakness exists in varying degrees in the following group which, for the most part, eschews the mythical for the historical.

6. Harrison, J. A. and S. J. Wilson. Latine legamus: Part one. London: G. Bell and Sons 1961. Pp. x, 101; illus.

7. Milne, J. M. Easy Latin readings. London: George G. Harrap (1926) 1960. Pp. 77.

8. Spencer, J. G. Scalae primae: a first Latin reader. London: G. Bell and Sons (1900) 1959. Pp. xii, 132; illus.

9. Vincent, C. J. A first Latin reader. New York: Oxford University Press (1936) 1959. Pp. 96; illus.

10. Cobban, J. M. and R. Colebourn. Civis Romanus: a reader for the first two years of Latin. New York: St. Martin's Press (1936) 1960. Pp. xii, 128, illus.

11. Robinson, C. E. and P. G. Hunter. Roma: a reader for the second stage of Latin. New York: Cambridge University Press (1938) 1953. Pp. xvi, 110; illus.

Harrison-Wilson has a sequel which I describe among the second-year texts (21). The two books together take a student to the point where he is able to read Caesar. I am being arbitrary in assigning them to specific years. Since in both books the authors itemize the grammar needed for each selection, the teacher can readily integrate the readings into his own program. The selections are much longer than is usual in such books. This is deliberately done, in order to avoid the too common practice of condensing stories to the point of unintelligibility. But the authors yield to the exigencies of the classroom by dividing their selections into installments of 20 to 25 lines. Part One (6) contains the stories of the Trojan War, the founding of Rome, the Argonauts, some Livian legends (the schoolmaster of Falerii, Camillus, Manlius, Decius Mus, Scipio, Archimedes), the Persian War, and some anecdotal material about Julius Caesar, Augustus, the Gracchi, etc. On the whole the contents are both varied and interesting.

More specifically Roman in content are Milne (7) and Vicent (9). Milne has 68 graded selections, all dealing with the history of Rome, though the last eight items are merely anecdotes. The selections, the first 15 of which are in the form of separate sentences, are quite short, averaging 15 lines, and are well written in a smoothly flowing Latin. In the latter respect it is definitely superior to Vincent, which contains 60 stories of about ten lines each from Livy, Caesar, and Tacitus--all drastically adapted. Vincent has equipped each selection with exercises on word derivation and composition. I find neither type of exercise adequate. Spencer (8) is a similar though more varied miscellany. It has 99 selections of a dozen lines or so, arranged in three parts. In the first part the stories are told in separately numbered sentences; in the second and third they are put into paragraphs. The 40 stories of the second part are mostly fabulous, the 25 of the third part mostly anecdotes about historical figures. Spencer is the only one in this group who annotates his texts. His notes, when not simply identifications of forms or syntax, are usually a translation of the lemma with an explanation of the syntax, involved. None of these three books, though apparently popular in Great Britain, is likely to be of much use here, because the content is much the same as that in our standard textbooks, while such additional material as they have is inferior to that in our textbooks.

This is not true of the last two books in this group, items 10 and 11. Both straddle the division usually made in this country between first and second-year material. Hence they can be employed to vary the reading of a first-year class in the second semester or to serve as preliminary study to Caesar. Roma contains 56 prose selections with 19 additional snippets of poetry. After each selection there is a vocabulary of new words with English and French derivatives; there is also a general vocabulary. Exercises, consisting mostly of prose translations, are provided for many of the selections. Quantities are seldom marked after the 24th selection. The readings are taken from Roman history, except for the last six selections on different sides of Roman upper-class life. The emphasis on history is intended to introduce the student through Latin reading to the "more important phases of Republican and Imperial History." After half a dozen selections on the Trojan war and the founding of Rome, the book moves firmly into the ambit of history. This commitment to history, while it allows the authors to pass over a good deal of the fluff commonly found in elementary textbooks, has its drawbacks. The stories can usually stand by themselves; there are, however, several abrupt leaps between individual episodes, and information necessary to understand the particular story or happening is not given. The authors make few concessions to weakness, either in linguistic attainments or in general knowledge. Teachers will find much in this book to satisfy students' desire to work. The authors adapt and often simplify the Latinity of their sources, but they attempt to preserve the style of their originals (Livy, Caesar, Cicero, Suetonius, Tacitus, Pliny). This treatment gives the selections a variety of tone and sentence structure unique among the readers at this level.

Civis Romanus is pitched at a lower intellectual tone. While Cobban and Colebourn draw on much the same sources as the authors of Roma, they are less concerned with the developing story of Rome and its leaders and more with what in their preface they call the life of the Roman citizen in the town, the villa, and the province, "those aspects of Rome which are most interesting and most important today." The reading material, consisting of 60 prose selections, is well organized into six compartments. These are (1) the legends of early Rome, which has the usual fare: Romulus and Remus, Camilla, Horatius, Scaevola, Coriolanus et al.; (2) the Roman citizen--this is somewhat misnamed since the selections in it are mostly anecdotes or stories illustrating the differences between patrician and plebeian, the various public offices, and the institutions of city and imperial government; (3) the Roman boy, a collection of episodes illuminating Roman education, except for Pliny's story about the dolphin at Hippo; (4) Caesar and Augustus, which is largely items from the biographers and the BG and BC (the final selection in this part, entitled "Augustus and the poets," is inept, but can be omitted without detriment); (5) the empire and Britain, a series containing adapted extracts from Tacitus, some interestingly written accounts of life in St. Albans in the second and fourth centuries, and a sketch of Constantine; (6) life during the Empire, which comprises adaptations of Horace, Juvenal, Pliny, and Tacitus, and a paragraph on Martial with citation of a dozen epigrams. As in Roma, there is a general vocabulary, and separate vocabularies for each selection, though in Civis Romanus these are all placed at the end of the book. The Latinity is good; sentence structure and style tend to be simpler than in Roma. Material is graded and the particular points of grammar being stressed in each selection are conveniently stated in the table of contents.

I have described Roma and Civis Romanus in some detail because I consider them by and large superior in design and execution to other readers at this level. Two separately published exercise books have been published for Civis Romanus. The first of these, Colebourn's Mentor,[2] is conceived in the traditional method of teaching Latin by translating. Used with the reader it provides a complete first-year program. Exposition of accidence and syntax is brief, a good deal being left to the teacher. There is abundant material for written exercises, both individual sentences on specific points of grammar and paragraphs of continuous prose. There is also frequent opportunity for different kinds of oral drill in the early stages. Altogether there is more practice and drill material than is to be found in most of our first-year textbooks. Mentor is deficient, however, in exercises on vocabulary, word formation and word derivation. The other exercise book, utterly different, is Structure questions and drills, by Richard J. O'Brien, S.J. and Neil J. Twombly, S.J. (Chicago: Loyola University Press 1961). The exercises are based on conceptions of language and language learning peculiar to structural linguistics. The goal is to teach the student "to read Latin as Latin." Translation is absolutely excluded. To make this approach work, "a great amount of drill and drill material is necessary." This drill can be satisfactorily executed in the time available only if it is done orally. The authors have organized their material very simply. The exercises are divided into "structure questions" (50 questions based on each selection in Civis Romanus) with answers, and "structure drills." The drills require the student to modify a set of model sentences (there are six model sentences for each reading selection) by substituting or transforming the constituents of the sentences. The authors have provided a rationale of their method and some explanation of the way in which these exercises should be used in private study and in the classroom. The exercises assume familiarity with the rudiments of Latin. In effect, this means that the book will best serve the needs of revision and reinforcement at the end of the first year or the beginning of the second. The authors rightly state that what the students most need here is drill. They have done well to provide material for drill, precisely what typical textbooks do not supply.

12. Colby, John K. Lively Latin: stories for the first and second years. Andover, Mass.: Phillips Academy (1955) 1957. Pp. 5, 84.

13. Fay, Marjorie J. Carolus et Maria. Boston: D.C. Heath 1933. Pp. v, 98; illus.

14. Munro Leaf. Ferdinandus taurus. Translated by Elizabeth Hadas. New York: David McKay 1962. Original illustrations of Robert Lawson.

The difficulty which arises from the duplication of material in readers and textbooks is obviated by original productions or translations from vernaculars. In the early modern period such works were the staple reading in the late elementary and intermediate stages of learning Latin. I do not know just when or why they began to disappear. They did, and today there are relatively few such readers available at any level. Yet there probably exists as much neo-Latin school literature as all extant ancient literature. The salient feature of this school literature is the contemporary setting, which bridges the cultural and intellectual gap between modern adolescents and ancient Romans by starting from the learners' own experiences.

Fay (13) contains forty stories centered on typical episodes of middle-class American life. The approach is valid, but I find the performance dull and insipid and do not recommend the book. Colby's Lively Latin is just that, lively. It is not, however, a modern reader in the sense I have described, since most of the selections are adapted from earlier writings. The first selections are puerile (an unavoidable condition of primers, I suppose), but by the sixth selection the pace increases and the diction and sentences, though always simple, become more natural. There are 32 stories and subjects, divided into 83 paragraphs of some 10 to 15 lines each. There are three stories of mediaeval origin, two of contemporary events, and a few belonging to the timeless world of myth or anecdote. The remainder are classical in content, though out of the way in subject and sometimes told with narrative devices from modern life such as the radio program. Colby has furnished brief notes on syntax or translation, and a vocabulary.

Translations from the vernacular suitable for the first year appear to be quite rare. Mrs. Hadas' Ferdinandus, while containing some advanced constructions with the subjunctive and gerundive, seems to have been tailored to the abilities of first-year students as well. But it is published for the birthday or Christmas market, and the format is too elaborate, the price too high, for classroom use. The translation itself is aptly done and very readable. The advantage of fables like Ferdinandus is that the simplicity of content and style will be accepted as natural and appropriate; contempt and derision are not brought on Latin itself.

15. Lyne, G. M. Tironibus: a first Latin reading book. London: Edward Arnold (1935) 1958. Pp. 95; illus.

16. id. Personae comicae (eight short classroom plays for Junior Forms). Slough. Buckes, England: Centaur Books (1956) 1959. Pp. 48; illus.

17. Williamson, I. The Friday afternoon Latin book. London: Blackie and Sons (1947) 1960. Pp. 79; illus.

These three books are intended solely for rapid and supplementary reading. As Lyne says of Tironibus, they are designed to lighten the labor of learning the rudiments. Tironibus is a savory potpourri of humorous dialogues, jokes, cautionary tales and anecdotes. Several of the selections are followed by simple exercises of one kind or another, mostly translations. Personae comicae are short plays with stories and characters based on Plautus. They are equally suitable for reading or performing. Both books have vocabularies, and Personae comicae has some notes on each play. Lyne's Latin is very good and avoids the suggestion of puerility. In Personae comicae he succeeds in writing prosy yet facile senarii. Williamson has the same intentions, but they are worked out in a less satisfactory way. The miscellany consists of, first, 40 short classical or mediaeval poems on nature, animals and pets, or simply humorous incidents, graded from first to fourth-year Latin (but a second-year student should be able to read them all). Secondly, there are 15 short stories in prose; these are pretty standard: werewolves, Androclus, Alexander's doctor, Papirius, etc. Thirdly, there are eight pages of rounds and carols. Williamson offers an interesting collection well worth having at hand, but not suitable, and of course not intended, for sustained classroom use.

Readers for the second year are similarly divided here into collections of myths or legends, history, miscellaneous amusements. At this level we begin to find readers with unadapted excerpts from classical authors.

18. Madeley, Walter. Noctes Latinae. New York: St. Martin's Press (1914) 1958. Pp. viii, 166; illus.

19. Marchant, E. C. A new Latin reader; one hundred short passages from Latin authors, London: G. Bell and Sons (1936) 1960. Pp. xii, 130.

Noctes Latinae consists of ten stories mostly humorous, adapted from classical sources. Besides the ubiquitous tales of Papirius, Androclus, the Ephesian matron, and Alexander's doctor, there are the stories of how Augustus was greeted by talking birds, Arion, the Twins (Plautus), Rhampsinitus' treasure, Simonides and Scopas, and the sword of Damocles. The stories are written in an elegant Latin with a moralistic tone. The notes are mostly translations, with occasional exegetical comments. An awkward feature for Americans is the use of references to *Kennedy's revised Latin primer* instead of notes on grammar. Marchant's reader also has features which may make it difficult to employ. He presents his material in three stages. The first contains 15 simply written stories, of historical content, for the most part, which are too brief to be meaningful. The second stage has 28 pairs of passages in prose and verse (mostly Ovid) which tell the same story. The content is again historical or legendary. Marchant believes that this duplicated reading provides an easy introduction to the reading of poetry, since the pupil will read first the prose and then the poetry; the texts of both are simplified. The third stage has another 30 parallel passages of prose and verse (Vergil), but here the content of the parallel passages is not identical. While all the sections of this reader have a certain intrinsic interest, more in the prose than in the poetry, I doubt whether students will get much nourishment from a steady diet of this stuff. Still the brevity of the selections makes them useful for occasional rapid reading or sight translation. An average class could do in an hour a set of prose and poetry from the second stage.

20. Cobban, J. M. *Pax et imperium*. New York; St. Martin's Press (1938) 1957. Pp. xiv, 149; illus.

21. Harrison, J. A. and S. J. Wilson. *Latine legamus: Part two*. London: G. Bell and Sons 1961. Pp. ix, 196; illus.

22. Vicent, C. J. *A second Latin reader*. New York: Oxford University Press (1937) 1958. Pp. 144; illus.

23. Underhill, P. A. *Scalae mediae*: a Latin reading book. London: G. Bell and Sons (1900) 1958. Pp. viii, 113; illus.

24. Wormald, R. D. and G. M. Lyne. *Rogues' gallery: a Latin prose reader for Middle Forms*. New York: Cambridge University Press (1939) 1955. Pp. 256.

Cobban is a continuation of the series initiated by *Civis Romanus* (10).[3] I quote from the author's preface: "The main body of the text consists of thirty-two pieces, each of about 300 words. It is drawn from a wide variety of Latin prose authors, and it has been chosen to illustrate the growth and development of the Roman Empire, and the life of the citizen within it." These 32 pieces are arranged in two sections under the titles of The Citizen, and The Empire. Many are purely anecdotal, like the reading material at the beginning of most second-year textbooks; some aim at a higher level and concern moral qualities such as _iustitia_, _integritas_, or the tenets of different schools of philosophy popular in Rome. Cobban has simplified the originals somewhat in syntax and vocabulary, though students will still find many of the selections hard going. Appended to the prose sections are some 225 lines of poetry excerpted from Ovid, Vergil, Catullus, _et al_. The book is equipped with a general vocabulary and with footnotes glossing less common words. There are also extensive exegetical and grammatical notes. The latter assume more familiarity with formal grammar than we usually require.

Latine legamus: _Part two_ continues the pattern of _Part one_ (6). There are five head topics, each consisting of ten paragraphs of approximately 25 lines. Thus the individual selections are about one half the length of those in _Pax et imperium_. The five head topics deal with (1) various aspects of the "Legacy of Greece", (2) accounts of some Roman monuments from Pompeii, the Coliseum, the arches of Titus and Constantine (these provide the occasion for selections about the destruction of Jerusalem and Androclus and the lion); (3) Alexander the Great; (4) St. Paul's journey to Rome; and (5) Caesar's invasions of Britain. In many ways this selection of topics, limited as it may appear, gives a much better view of ancient life and behavior than does _Pax et imperium_ with its wider selection of material. But the Latin style of Harrison and Wilson lacks fluency and charm, and is overly full of mechanical devices like 'quibus auditis,' 'quibus dictis,' etc. As in _Part one_, each chapter is centered on particular points of grammar and exercises the student in them. The book is designed to take the student to the point where he can read Caesar.

The remaining three readers in this group, while having the same aims as the other two, do not have the same pedagogical designs built into them. Vincent contains simplified or adapted selections from Caesar, Cicero, and Livy. The separate passages run from 10 to 15 lines each. There are 38 extracts from the _Bellum Gallicum_, 10 from the _Manilian Law_, 10 from the Catilinarians, and 20 from Livy, Books 21 and 22. Words of low frequency and points of syntax which might be puzzling are explained at the end of the passage. Each passage has an exercise on word derivation and sentences for translation into Latin. I see little use for this book in the American curriculum. Underhill consists of 39 selections from Eutropius and 36 from Caesar, averaging from 10 to 15 lines each. The notes are mostly translations, labels of syntax, identification of realia. The vocabulary, however, is better designed than usual and frequently requires the student to exercise discrimination. But again the book can make no original contribution to the current program. _Rogues' gallery_, on the contrary, does provide a usable collection of intriguing and easily comprehended reading material. The authors state that their purpose is to provide a collection of texts with the advantages of an anthology and, by having longer selections on the same topic, to sustain the reader's interest. The texts are taken, with some simplification and adaptation, from Nepos' Pausanias, Justin's account of Agathocles, Sallust's Jugurtha and Catiline, and Cicero's speeches against Verres. There are some 100 pages of Latin text, 85 of them Sallust and Cicero. The material is not graded, though Nepos and Justin are easier than Sallust. Each selection has introductory remarks on author and historical background. Explanatory notes "are compiled separately for each section, with practically no reference from one to another." This feature is convenient for those who wish to use the book for additional reading only. The notes on grammar are very good and give clear explanations of new constructions. At the same time they often require the student to use his head a little. Although I do not believe that this book can achieve the authors' aim of replacing Caesar as a introduction to classical Latin, it is one of the best books in this list and will make a good supplementary reader for the late second or the first part of the third year.

25. Gould, H. E. and J. L. Whiteley, Selections from five Roman authors (Nepos, Caesar, Sallust, Livy, Cicero). New York: St. Martin's Press (1942) 1960. Pp. xxii, 142; illus.

25. idem. Selections from five Roman poets (Catullus, Vergil, Horace, Tibullus, Ovid). New York: St. Martin's Press (1941) 1956. Pp. xxx, 121; illus.

27. Sweet, Waldo E., ed. Latin Workshop experimental materials, Book two. Ann Arbor: University of Michigan Press (1954) 1960. Pp. 296.

28. Buehner, William J. An intermediate Latin reader. Andover, Mass.: 1960. Pp. i,182.

These books offer more or less unrevised selections from classical or later authors. Gould and Whiteley provide 880 lines of classical prose (25) and 600 lines of poetry (26). The two books, prepared in the same style, have been designed for students in British Secondary Modern schools who are unlikely to do more than two or three years of Latin and hence read only one author, usually Caesar. Teachers in high schools in the United States which have a two-year Latin program should certainly examine these two readers. The selections in the prose reader are: Nepos, Miltiades 3-8; Caesar, Bellum civile 2.36-44 (the defeat and death of Curio); Sallust, Bell. Iugur. 105-13 (the surrender of Jugurtha); Livy 2.10 (Horatius), 2.12 (Scaevola),(5.39-41) (capture of Rome by the Gauls); Cicero, Pro Milone 24-30 (murder of Clodius), ad Att. 2.33, De amicitia 3. The selection from Nepos and Caesar is not especially happy. A reading of only these selections will leave the student with as distorted an idea of Roman life and literature as the reading of Caesar alone. The poetry book contains Vergil, *Georgics* 2.136-76 (praise of Italy), 4.460-527 (Orpheus and Eurydice), *Aeneid* 8.190-267 (Hercules and Cacus); Tibullus 1.1; Ovid, *Metam*. 1.451-567 (Apollo and Daphne); Horace *Odes* 3.9, 3.13, 3.30, 4.7, 4.12; Catullus 3, 4, 31, 45, 51, 101. This is a better selection than the prose, and by itself a worthwhile supplement to Caesar in the second year or to Cicero in the third, or if one wishes even to the *Aeneid*. Both books contain vocabularies and notes which with a few exceptions are ample and clearly written.

The reader produced under the direction of Waldo E. Sweet is intended to furnish a full program of reading for the second year, but, as the reviewer in *CJ* 51, 131-2 remarks, this intention cannot be taken very seriously. The material is arranged according to the subject matter and is not graded, though suggestions are given on the relative difficulty of passages. It offers the most varied fare of any reader in this list, with selections of prose and poetry from classical, mediaeval, and neo-Latin authors, as well as several excerpts from the Vulgate. The vocabulary is constructed on sound principles; the notes, however, are completely inadequate. The book is, therefore, not suitable for private study, though it will provide the teacher with plenty of material for the classroom, most of it excellent of its kind. Unfortunately no substantial effort has been made to improve the book since its first issue in 1954.

I have not seen Buehner's book, but it seems to be comparable to item 25. In CJ 57, 92 the reviewer says: "this is a collection of well annotated traditional material. The teacher who can make Caesar or Nepos palatable should consider this text. But for those who wish to break with tradition this collection has little to offer." The other selections are drawn from Eutropius, Livy, and Erasmus.

29. Nash-Williams, A. H. *Vercobrix: puer fortissimus (a story of the time of Julius Caesar--a fourth term Latin reader).* Slough, Bucks, England: Centaur Books (1955) 1960. Pp. 48; illus.

30. Peckett, C. W. E. and A. R. Munday. *Pseudolus noster.* Shrewsbury, England: Wilding and Son (1950) 1959. Pp. 344; illus.

31. Lyne, G. M. *Balbus: a Latin reading book for Junior Forms.* London: Edward Arnold (1934) 1961. Pp. 128; illus.

32. Sweet, Waldo E. and Laura B. Voelkel. *Mostellaria (The haunted house): an adaptation of the play by T. Maccius Plautus.* Ann Arbor: University of Michigan Press 1953. Pp. 64; illus.

33. Edwards, G. M. *Altera colloquia Latina*. New York: Cambridge University Press 1908. Pp. xxiv, 136.

Nash-Williams has written a story (29) of some 23 pages about an adolescent son of a British chieftain. The plot is jerky, the characters are flat, the style is exaggeratedly Caesarian; and the whole thing is too silly for high school students. Still some students might like to practice their Latin on it. A much more delightful production is *Pseudolus noster* (i.e. Till Eullenspiegel). This book is actually the second stage of a complete Latin course, and is therefore not designed simply as a reader. It has a variety of exercises, keyed to the stories, which require some translation but depend mostly on the techniques of expansion, substitution, or transformation. These exercises are well worth doing in any class and are superior to the drill material in any currently used American textbook. The reading material is divided into 15 short stories about the adventures of Pseudolus and 5 plays on events from Roman history (Romulus and Remus, Scaevola, Coriolanus, Catilina, and Julius Caesar). The plays are excellent. The stories, though not quite so well written as the plays (perhaps drama lends itself better to this kind of condensation and brief treatment), are interesting and amusing enough to alleviate the toil of reading Latin. There is a bonus of a dozen poems of Catullus and Martial. Every teacher should examine this book.

Balbus (31) is designed with the same intention as Lyne's *Tironibus* (15), but with the added attempt to make the student aware of the variety and intrinsic interest of Roman life and literature in a way prohibited by a reading program restricted to Caesar. I think Lyne has come close to achieving his purpose in the selection of material and in the manner of its presentation. Since the book is meant only to supplement a regular program of reading, annotation and vocabulary are organized simply to help the pupil to read rapidly and conveniently. Paragraphs of comment on language and different items of Roman life and history are inserted at appropriate places throughout the book. There are some 48 pages of Latin, too varied in content to describe in detail and all worth-while reading. The tone is everywhere light and humorous, with a variety of styles and literary forms: prose narrative and drama and poetry. The book is an apt companion for *Tironibus* and will be a useful diversion, especially in the first half of the second year.

The dramatic vein, once so popular in intermediate readers, is met in the Sweet-Voelkel adaptation of the *Mostellaria.* The editors abbreviate and rewrite the original in the diction and syntax of Caesar and Cicero. The work is intended for rapid reading at the beginning of the second year and does not contain detailed notes. Such notes as there are are mostly aids to translating. Sometimes the editors fall into folly, but this should not deter teachers from using the book; the relatively high price may. Another reader which exhibits Latin in dramatic and therefore in eminently usable form is Edwards' adaptation of some of Erasmus' *Colloquies*. The book contains 50 pages of the most lively, interesting, informative, and easy-to-read Latin ever written for schoolboys. There is very little in these dialogues which cannot be directly apprehended by the student; this is the great advantage the *Colloquia* have over any collection of material from ancient authors. I think the editor has gone needlessly far in simplifying the text, but not so far as to spoil it. The introduction is vitiated by a grossly romantic biography of Erasmus. There are notes and a vocabulary. The earlier selections are suitable for the second year, the later for the third year. A more modern edition of Erasmus' dialogues, and perhaps of other Renaissance writers also, would be extremely useful today.

By far the largest single group of books in this survey are those for the use of advanced students. The reading program for third and fourth-year students seems to fluctuate much more than for the earlier two years. At this level texts no longer need to be simplified and the possibilities of choice are much larger. Consequently even those books which may not be wholly suitable for use in the classroom are worth having in the school library for reference and individual reading and study.

34. Robinson, C. E. *Romani: a reader for the third stage of Latin.* New York: Cambridge University Press (1941) 1958. Pp. 125; illus.

35. Hawthorn, J. R. and C. MacDonald. Roman politics 80-44 B.C.: *a selection of Latin passages with historical commentary and notes*. New York: St. Martin's Press 1960. Pp. x, 259.

36. Moore, R. W. *The Romans in Britain: a selection of Latin texts*. New York: St. Martin's Press (1938) 1959. Pp. xii, 214; illus.

37. Millar, C. M. H. *The Roman army: selections from various Latin authors*. New York: St. Martin's Press 1955. Pp. xxii, 183; illus.

38. Bailey, S. K. *Roman life and letters*. New York: St. Martin's Press (1959) 1960. Pp. x, 195; illus.

39. Franklin, H. W. F. and J. A. G. Bruce. *A new Latin reader.* New York: Longmans Green (1939) 1958. Pp. 194.

40. Reeves, R. C. *Horrenda.* Slough, Bucks, England: Centaur Books 1958. Pp. 159; illus.

Romani (34) is a sequel to *Roma* (11); the same format is maintained, but the historical rationale of *Roma* is replaced by an endeavor to reveal the behavior and thought of the Romans in the period for the most part between 100 B.C. and 150 A.D. It contains adapted prose texts of several authors (principally Livy, Caesar, Cicero, Tacitus, Pliny, and Gellius), arranged in 35 lessons varying in length from a dozen lines to several pages. An additional lesson is given to brief anecdotes, another to poetry (4 poems of Catullus, 7 of Martial, snippets from Vergil et al.). The 37 lessons are grouped in three parts. The first part, based largely on Livy, illustrates various Roman moral qualities. The second part, entitled "The last days of the Republic," consists of selections from Caesar and Cicero. The third part, called simply "The Empire," is based mostly on Pliny and Tacitus, and illustrates various views of the Roman empire and life in it. There are exercises in prose composition for lessons 1-18; each illustrates and drills certain constructions. Thus this part of the reader is comparable to the preliminary sections in American third-year textbooks. The appendix also contains a series of additional notes on syntax and usage, but without exercises. The whole work is designed to prepare students to read unsimplified texts. This would seem to make it a second-year textbook in the American program. But I think most second-year students would find many of the selections quite difficult; I have, therefore, listed it with the third-year books. It could serve very well for the review at the beginning of the third year, while the selections on the Empire would be a good supplement for the standard Cicero prescription. The part of the reader devoted to Caesar and Cicero is not likely to be of much use.

Items 35, 36, and 37 are specialized readers in that the texts are unaltered and centered on a specific topic. None is likely, for one reason or another, to fit very well into the ordinary third or fourth-year program. Roman politics (35) has the best commentary of any book in this list, and one of the finest I have ever seen in a book of this nature. Unfortunately it is probably beyond our students. The authors have set out, they say, to illustrate the working of Roman government in the years following the dictatorship of Sulla. Their commentary excludes almost completely rudimentary grammatical material and translation aids, and concentrates on "matters of historical and social importance." The authors are abreast of contemporary scholarship and can see what Roman politics really was. Consequently their work is free from the irrelevancies and infatuations which falsify textbooks in this country and render ludicrous any pretensions to communicate an understanding of Roman political life. The texts themselves are drawn mainly from Cicero, Sallust, and Caesar, with further material from Asconius, Suetonius, and Gellius. The texts are worth studying in themselves, but without the commentary they may often be quite mystifying.

Moore (36), despite its wider historical range and selection of matter, is even less apt outside the British Isles. The texts consist of excerpts from prose authors from Caesar through Bede and Gildas, inscriptions, and poets, all of which bear on life in Britain from 50 B.C. to about 600 A.D. Texts and commentary require an extensive knowledge of the geography and early history of Britain. The latter requirement will be especially felt because the passages of text are often isolated items, too sketchy and meager to be understood in themselves. Millar's collection of texts on the Roman army (37) does not suffer to the same extent from the narrowness of its subject. The subject of the Roman army is more appropriate for the second-year program, but the demands put on the student's Latin by many of the selections make it too difficult for this year. The texts are short extracts from Caesar, Frontinus, Livy, Sallust, Tacitus, and Vegetius which could be read in one or two class periods each. They are arranged under various topics pertinent to military affairs, such as training, camp life, battles, discipline, etc. The notes are full, with adequate explanations of syntax, special vocabulary and technical matters. As far as the subject matter goes, a student would doubtless get more information more quickly from Parker's Roman legions; the subject does provide, however, a unifying theme for some 72 pages of fairly interesting prose. The teacher may decide whether it is a subject worth **dwelling** on to this extent. I do not myself accept Millar's somewhat disingenuous statement that the characteristics of the Roman Army are "a most faithful mirror of the chief characteristics of the Roman people,--conservatism tempered with adaptability . . . ., efficiency and organization, and discipline."

Bailey (38) and Franklin-Bruce (39) are more in keeping with the usual pattern of anthologies. Both consist of multifarious, unaltered (though sometimes abridged) selections of prose and poetry. Unity is sought in both works by gathering the texts from different authors under certain topics. Thus Bailey arranges his material, which contains at least one selection from nearly every major classical author (Plautus, Terence, Caesar, Ovid, and Propertius are missing), under the headings: Roman home life and character, love of home and country, social life (i.e. eating, it seems), amusements and pets, young Romans, the city, marriage, death and burial, religion. This seems to be a fairly comprehensive survey of res privata, but it leads to some fantastic assignments such as Catullus 4 under amusements, or the selections under "religion" where not a single one has anything to do with Roman religion. But this sort of thing can be overlooked, since most of the passages can be read for themselves regardless of what they appear to illustrate. Bailey has brought together here about 60 well-known texts, the majority of which can be read in a single class period. Franklin and Bruce have done approximately the same thing with 78 pieces of classical prose and poetry. Their headings are: legends, stories, famous men, battles, life in Rome, the country and the sea, oratory, epitaphs and epigrams. Their work has the same defects as Bailey's. In addition, many of the prose selections are too short and often truncated in a way that frustrates expectations. The selections under the heading "oratory," for example, the longest of which is 33 lines, can in no sense be considered as illuminating this subject. Both readers have vocabularies and notes, brief and to the point: translation aids, identification of forms, syntax and realia. Although both readers are equally practical for supplementary use, Franklin and Bruce seem to me to have culled a better selection and to have achieved a better balance of prose and poetry;

moreover, a good deal of information about ancient life and beliefs can be acquired from their selections.

Unity of theme is imposed in a different way by Reeves' Horrenda (40). All the selections come from classical authors, simplified at times. These passages all deal with crime or fearsome exhibits of the supernatural. An example of the former are the excerpts from Cicero's speech for Cluentius, of the latter the ghost stories told by Pliny in Epist. 7.27. The subjects will doubtless appeal to most pupils; whether a steady diet of them is a useful or even beneficial way of teaching Latin is another matter. Nevertheless the collection does provide some exciting incidental reading. The notes and vocabulary are constructed almost wholly to facilitate translation.

41. Duff, J. D. Silva Latina: a Latin reading-book. New York: Cambridge University Press (1912) 1956. Pp. x, 232.

42. Hodge, Barbara J. and F. Kinchin Smith. Poetry and prose: a selection from the less familiar Latin writers. London: Allen and Unwin 1956. Pp. 151.

43. Petrie, A. A Latin reader. New York: Oxford University Press (1918) 1959. Pp. xii, 421.

44. Wright, F. A. A book of Latin prose and Latin verse: from Cato and Plautus to Bacon and Milton. New York: St. Martin's Press (1929, 1933), 1959. Pp x, 219.

Like items 38 and 39, these four books are basically anthologies, but their authors do not attempt to arrange the selections in any unifying way. Duff and Petrie contain classical authors only; Wright and Hodge-Kinchin Smith add mediaeval and Renaissance selections. All have struck a roughly equal balance between prose and poetry. All contain varying degrees of annotation (the fullest and most satisfactory being Petrie; the others are probably inadequate for anything but rapid reading), but only Hodge-Kinchin Smith has a vocabulary. Duff's Silva Latina contains 145 selections (the majority from Cicero, Livy, Vergil and Ovid) which rarely exceeds a page and a half of text. Most are excellent in content. The same cannot be said of Wright or Hodge-Kinchin Smith. Petrie's aim is to give a large enough selection, representative of each of the fourteen authors excerpted, that the teacher may be able to choose from them a suitable program of readings. In this respect, Petrie is probably the best buy of the four. The 140 selections are roughly graded by being distributed into junior and senior sections. The texts are generally ample enough to be not incomprehensible . But these four books are basically only collections of snippets, and the poets especially suffer. None of them, therefore, is really suitable for continuous use in class, although, all can furnish interesting material for occasional diversion.

45. Gould, H. E. and J. L. Whiteley. Cato to St. Jerome: selections from the first 600 years of Latin prose. New York: St. Martin Press (1950) 1960. Pp. xviii, 182; illus.

46. Kennedy, E. C. Four Latin authors: extracts from Caesar, Vergil, Livy, and Ovid. New York: Cambridge University Press (1940) 1958. Pp. x, 230.

47. Gillingham, Allan G. A Latin reader for the third year. (Andover Latin Series, Book III.) Andover, Mass: Phillips Academy 1962. Pp. viii, 402, 68.

48. Glassey, D. A. and H. Bennett. Latin reader for high schools: Nepos and Livy, Ovid and Virgil. Toronto: Ryerson Press 1954. Pp. xxiv, 294; illus.

49. Taylor, B. C. and K. E. Prentice. Selected Latin readings. Toronto: J. M. Dent (1953) 1960. Pp. xiv, 394; illus.

Gould and Whiteley is put together on the same lines and intended for the same type of student as their two books described above (25 and 26). The present reader contains extracts from Cato, Cicero (Verrine speeches). Sallust (Catiline), Livy, Tacitus, Pliny, Suetonius (Julius Caesar), and St. Jerome. Altogether there are 1141 lines distributed fairly equally among these authors. The notes are still mostly translation aids, somewhat fuller than those in their other two books. I believe that this is the best of their three books. The selections are more exciting and more informative about Roman values and ways. Kennedy's reader, intended for the British public schools, expects more from students. It is one of the few books in this list which could serve as a basic reader for its level. It combines the advantages of variety of content and more extensive excerpting. There are approximately 500 lines or more from each author. The selections are neither exotic nor the common fodder. The Caesar is the story of Curio from Bellum civile 2; the Livy contains the narration of events after the expulsion of the Tarquins; from Vergil come the stories of Nisus and Euryalus and of Orpheus and Eurydice; the selections from Ovid come mostly from the Amores and the Ars amatoria. All these selections are full enough to sustain interest for continuous use; at the same time they are short enough to provide supplementary reading. The weakest of the four is in my opinion the Caesar, since the content is not very significant; even so it makes good reading.

Gillingham provides a large selection of mostly prose texts. (He suggests using some edition of Aeneid 2 for supplementary reading of poetry.) His intention is to offer a "more attractive and varied program than has commonly been available." To this end he has brought together some 333 mimeolithed pages of Latin, with footnotes on each page. There are also introductions, of varying length and scope, to each author or particular selection. Sixty-seven pages of vocabulary, two columns per page, are added. The Latin texts are divided into two parts of almost equal amount. The first part contains selections from Cicero alone: *Pro Sexto Roscio*, *In Verrem* II.4, *In Catilinam* I, *Pro Archia*, *De senectute*, *De officiis*, *Epistolae*, and *Philippics* 2.118-9. Only the speech against Catiline and the letters escape extensive abbreviation. The second part contains a series of texts to illustrate "Latin through the centuries." They range from the *Menaechmi* through Sallust's *Bellum Catilinae*, the *Monumentum Ancyranum*, Pliny, Publilius Syrus, Martial, the *Catonis Dicta*, to St. Augustine's *Confessions*, the Vulgate, *Gesta Romanorum*, The Archpoet's *Confessio*, Petrarch's letters, Poggio's *Liber facetiarum*, and Aeneas Silvius' *Commentarii*. There is a rough balance in the amount of Latin chosen to exemplify each literary type in this part. Most of the individual selections are of course quite short. At the end is a Greek alphabet and the Lord's Prayer in Greek--an intriguing reversion to the sixteenth-century schoolbook. The work is designed solely as a reading book and contains none of the grammar and exercises usually found in third-year textbooks. There are, however, in the notes to the selections from *Pro Sexto Roscio* suggestions for reviewing vocabulary, word-formation, forms and syntax. The rest of the notes are mostly aids to translation and understanding of the text, with some added comment on syntax and realia. The latter sometimes exhibit an excessive concern with test questions of the *Identify So-and-so type*, and are spoiled by irrelevant information. The introductions, in a listless style, are often so condensed as to be of slight value. Gillingham's objective in producing an attractive, varied reader is certainly commendable, but I should say that teachers who are looking for something exciting at this level had better keep looking. Gillingham achieves his goals in a limited way for the part devoted to Cicero. His rejection of the Catilinarians and the *Manilian Law* requires the teacher interested in Cicero to read the selections from the philosophical works and letters. This is as it should be, except that a better selection could have been made. I do not consider the selections in the second part equally attractive, though certainly varied, and I doubt whether they "bear witness to the remarkable vitality of the Latin language." The *Menaechmi* is good but heavily adapted. Outside Martial where are all the really vital and attractive classical authors? We could have more of St. Augustine and the Fathers certainly. The later selections are amusing or interesting, especially the account of Joan of Arc, but I should scarcely call them vital or their Latinity remarkable. There is a further defect which must be noted in the present edition. The text has been typed on three or more different typewriters of which only one (an electric, I think) is satisfactory but is used for only 27 pages. The intensity of the type varies greatly from page to page. Some pages are difficult to read; many more are unpleasant to look at. The footnotes, single-spaced throughout, are especially tiresome. The format is unfortunate because it will probably deter acceptance of what is otherwise a usable and, to some extent, different textbook.

Items 48 and 49, included mainly for the sake of complete coverage, are textbooks prepared for Grade XII of Ontario high schools. They follow the prescriptions of the Ontario Latin program, and contain selections from Nepos and Livy on Hannibal, and passages from the _Aeneid_ and _Metamorphoses_. Taylor and Prentice have additional material from Suetonius, Caesar, Cicero, Horace, Catullus, Juvenal, and Martial--all in a severely truncated and therefore impractical form. Neither book is likely to be usable in the United States, but it is worthwhile to see what is being done elsewhere. In my opinion Glassey-Bennett is decidedly superior. The copy I examined (of the 1954 edition) was in a most unappealing format, which I hope has been improved in subsequent editions.

50. Flewett, H. W. and W. E. P. Pantin. _A first book of Latin poetry_. New York: St. Martin's Press (1943) 1958. Pp. xivi, 210.

51. Franklin, H. W. F. _Fifty Latin lyrics_. New York: Longmans Green 1955. Pp. x, 141.

52. Freeman, C. E. _Latin poetry from Catullus to Claudian: an easy reader_. New York: Oxford University Press (1919) 1940. Pp. 176.

53. Rieu, E. V. _A book of Latin poetry from Ennius to Hadrian_. London: Methuen (1925) 1957. Pp. viii, 120.

The intention of these four books is fundamentally the same, in the words of Flewett-Pantin, "to give the pupil a wider and more enjoyable experience of Latin poets and their work." But the execution of this intention varies considerably. Freeman and Rieu exemplify the worst aspects of snippetry. Producers of verse anthologies ought to give the reader complete poems whenever possible; otherwise they violate the poem and depreciate the poet. Unnecessary or excessive abbreviation characterizes at least fifty per cent of the selections in these two books. Far better from this point of view are Franklin and Flewett-Pantin. The latter is especially designed to facilitate the student's "first introduction to Latin verse translation." (One may compare in this respect Marchant's book, no. 19). In Flewett-Pantin, except for selections from the narrative poems of Vergil and Ovid and from one ode of Horace, all the poems are printed completely. The poems, mainly from Ovid, Vergil, Catullus, Horace, and Martial, are distributed in two sections, with the easier poems in the first. Each poem, except Martial's distichs, has a separate introduction, for the most part irrelevant to the poem, containing the kind of information usually found in editions of classical poetry. The somewhat long notes combine grammatical or exegetical comment with translation or paraphrase. Too often they miss what the poet is saying. The book is on the whole an unsatisfactory production, a fact aggravated by the ugly format. Franklin is more pleasant both to behold and to use. Outside half a dozen unusual items from the late imperial period, it comprises many of the more popular poems of Horace and Catullus, with an additional two poems apiece of Petronius and Seneca. Despite their genteel literary coloring, the notes are not very impressive. Nevertheless, this is the best of these four books and will provide a half semester or more of good reading.

54. Levens, R. G. C. A book of Latin letters. London: Methuen (1930) 1955. Pp. xxii, 174.

55. Facer, G. S. Erasmus and his times: a selection from the letters of Erasmus and his circle. London: G. Bell and Sons (1951) 1958. Pp. viii, 140; illus.

56. Gessler, Jean. Stromata mediae et infimae Latinitatis: textes illustrants la vie et les moeurs, les coutumes et traditions, l'esprit et le gout, les croyances et superstitions, les pratiques religieuses, strategiques et judiciaires d'autrefois. Brussels: Editions de la Librairie Encyclopedique (Rue de Luxembourg 7) 1944. Pp. 158.

Levens contains 63 pages of Latin taken mostly from Cicero and his correspondents, with added letters from Seneca, Pliny, and Fronto. "The book is designed for rapid reading rather than for intensive study, discussion on points of language or textual criticism are avoided, and assistance in translation is given wherever the text seems difficult. . . .For the rest, the notes are mainly concerned with the historical and biographical background of the letters." The notes are more scholarly than is usual in books at this level and require that the user have some reference books at hand, but they are well written, not too difficult, and always relevant and informative. The selection gives a good idea of the Roman letter both as a method of communication and as a form of literature. An appreciation of these elements would doubtless best be gained by using the book straight through a semester, as the editor intends. But if this seems impractical, the book provides in a convenient form several highly interesting letters, most of them brief enough to be read in two or three class periods.

Facer is much less successful. Fewer than half the 21 letters included are likely to interest American students. Such interest as the remainder have depends on one's interest in the men who wrote them. It seems to me unlikely that American high school students will care much about John Colet, Thomas Linacre or Archbishop Warham, assuming they even know who these men were. But I do not wish to be parochial: the overall selection is poor on any grounds. There is a positively staggering amount of epistolary material in Latin surviving from the fifteenth and sixteenth centuries, of which Erasmus' own Opus epistolarum is a formidable part, which could supply dozens of textbooks with vivid, instructive, and stimulating reading material, all in the public domain. In Facer's collection only the letters of Erasmuch himself merit these epithets, and not even these in every instance. There is also insufficient exegetical comment in the notes.

A sample of mediaeval life and Latinity is offered by Gessler. The absence of notes and vocabulary aids discourages the use of this book in the high school except for occasional rapid or sight reading. (The only French is that on the title page.) But it is a fascinating miscellany, mirroring the multiplicity of life and thought in the Middle Ages. The Latin selections, which are in prose and verse, vary in length from a few lines to a page or more and are arranged under sixteen general topics, such as Notabilia historica, Mirabilia sacra, Schola et bibliotheca, Curiosa in litteris, etc. The selections vary almost as much in style as in content. Most of them are lucid enough to be read with ease by third or fourth-year students; easier ones could also be read in the second year.[4]

I have left until now six readers for advanced students consisting of original composition or translation from the vernacular. (Erasmus' Colloquia, No. 32, belongs here too.)

57. Paoli, H. H. Ciceronis filius: puerilis narratio ad domesticos Romanorum mores illustrandos in usum scholarum redacta. Bern: Francke 1960. Pp. 96; illus.

58. Byrne, Thomas P. Facete dictum: a Latin reader with a dash of humor. St. Louis: The Classical Bulletin, St. Louis University 1953. Pp. 5, 79: illus.

59. Busch, Wilhelm. Maximi et Mauritii malefacta, ab Hugone Henrico Paoli Latinis versibus enarrata. Bern: Francke 1960. Pp. 61; illus.

60. idem. Max et Moritz puerorum facinora scurrilia septem enarrata fabellis quarum materiam repperit depinxitque Guilelmus Busch, isdem versibus quibus auctor usus Latine reddidit Ervinius Steindl Caratanus. Munich: Braun & Schneider 1961. Pp. 56.

61. Beach, Goodwin B. Petrus sclopetarius. Hartford: Hartford Seminary Foundation Bookstore 1959. Pp. 9.

62. Antonius a Sancto Exuperio. Regulus vel Pueri soli sapiunt. . . ab Augusto Haury in Latinum conversus. Paris: Fernandus Hazan 1961. Pp. 95; illus.

63. A. A. Milne, Winnie ille Pu. . .in Latinum conversus auctore Alexandro Lenardo, with notes and vocabulary prepared in consultation with Dr. Israel Walker. New York: Dutton 1962. Pp. 148; illus.

Paoli is the only book here with a classical subject. His "biography" of Cicero's son is not a reader as I have defined this kind of book, but it is an extremely well written account, full of necessary information, which could be used for rapid reading in a good class or for extra reading by good students on their own. I say "good" because Paoli assumes that his readers know Latin well. The book contains two interwoven threads, the life of Cicero Jr. and description of Roman habits and institutions. The technical language of the latter thread creates difficulties aggravated by the absence of notes and vocabularies. Otherwise, advanced students should not find the book too difficult.

Father Byrne's pamphlet comprises 20 short anecdotes of about 25 lines each, told in a swiftly moving colloquial Latin. The comtemporary subjects are illustrated with cartoons in a style I find rather dated. Tastes in humor differ; I shall say only that the book is worth reading. There is a general vocabulary and a list of glosses appended to each story.

The proverbial de gustibus is also applicable to Wilhelm Busch's famous poem. I find both the stories and the underlying attitudes which they illustrate thoroughly repellent. The translations of Paoli and Steindl are almost paradigms of opposing views of the translator's task. Paoli writes a superb classical Latin and, in a kind of Juvenalian paradox, has recast the verse form of the original into elegant dactylic hexameters. Steindl has cleverly reproduced the original in a rhyming accentual meter which sometimes lapses into doggerel. Neither edition is furnished with notes or vocabularies. Students will probably find Paoli's Latin harder than Steindl's. Both translations have Busch's original illustrations, Steindl in color, Paoli in black and white.

Petrus sclopetarius contains a brief account of the vita et res gestae of Francis Eaton, Alias Pistol Pete. It reads like a newspaper obituary. Cicero might have found the diction elegant and appreciated the neologisms; he would probably have been dismayed by the compositio incondita, appropriate as it may seem to the subject. This booklet will make pleasant reading for two or three class hours and should reveal to students the flexibility and possibilities of Latin for describing the modern scene.[5]

Another creature of the wild has achieved a wider fame of late. Adroit advertising and uncritical acceptance of the translation have elevated Winnie the Pooh, galeatus ac loricatus, to the classical. The book does not meet the basic requirements of a classroom reader and is not recommended as one, even when equipped with notes and glossaries. I list it here only to forestall questions which might have arisen had I ignored it.[6] Superior in every way is Haury's translation of The little prince, published with the author's original illustrations. Anyone unfamiliar with Saint Exupery's fantasy has now the opportunity to read a delightful Latin rendering. Haury has neither notes nor vocabulary. Perhaps this lessens its usefulness as a reader, but I should not recommend it for this purpose anyway. But teachers should know the book; it is a valuable addition to the school library.

I append some further items. The following books are designed for use in college classes, but this should not automatically eliminate them from consideration for high school use.

64. Hammond, Mason and Anne Amory. Aeneas to Augustus: a beginning Latin reader for college students. Cambridge, Mass.: Harvard University Press 1962. Pp. x, 491.

65. Harrington, K. P. and Kenneth Scott. Selections from Latin prose and poetry. Cambridge, Mass.: Harvard University Press (1933) 1956 Pp. xxiv, 624; illus.

66. Levy, H. L. A Latin reader for colleges. Chicago: University of Chicago Press (1939) 1962. Pp, xii, 288.

67. Lockwood, D. P. A survey of classical Roman literature. Chicago: University of Chicago Press (1934) 1962. 2 vols. xvi, 352, and x, 394 pp.

Of the four, Levy is perhaps most similar to the high school readers in this list, and is in fact written for students at the intermediate stage. It comprises selections from Gellius, Nepos, Caesar, and Phaedrus, which do not differ much in content from the usual prescription for the second and third years. It is, however, the only book in this list which offers any substantial collection of fables, a form of literature always appealing to youngsters and a constituent of Latin primers for millennia. The other three readers are both more elaborate in scope and execution and also much more expensive. Harrington-Scott is a huge sampler of classical literature, containing a little bit of everything and not much of anything. It provides the teacher with a fund of short miscellaneous texts which, if the occasion arises, allows him to make a rapid run through the whole of Latin literature. Hammond-Amory, like Levy, is intended for college students with a rudimentary knowledge of Latin. Its only difference from a high school reader is its great size and the generally mature tone of its commentary. It comprises 90 lessons, a few of which consist of two or more separate texts, drawn for the most part from classical authors. Each lesson contains from 150 to 300 words; the approximate number of words is noted for each lesson in the table of contents--a convenient feature. Each passage has a brief historical preface and is followed by notes on grammar and realia. There is a strong historical bias in the selections, which relate the story of Rome from its foundation to the establishment of the Empire by Augustus. The texts have been arranged in two parts, the selections in Part II being both more difficult and more heterogeneous in scope (all the poetry is in Part II), but covering the same ground as those in Part I. The reason for this arrangement is, I presume, to enable the instructor to read either part according to the ability of his class, or to conflate material from both parts. The book furnishes, then, a generous amount of historical reading, very little of which is mere anecdote. All the texts, prose and poetry, regardless of the intentions of the authors, are treated exactly alike as documents of an alien language and culture.

Lockwood's two volumes, more literary in their approach, are designed as the capstone of the standard four-year program of the high school. Lockwood has selected his texts in order to allow the student to make "a rapid comprehensive survey of national or classical Roman literature," that is from Ennius to Juvenal and Suetonius. The material is presented in chronological order, with Volume One comprising Republican, Volume Two Augustan and Imperial literature, except that Sallust is put in Volume Two as the first Augustan author. The two volumes can therefore be employed separately. High school teachers will probably find the first volume more suitable. Because Lockwood is endeavoring to illustrate the main themes and developments of Roman literature as well as give a good sample of each of the more important authors, he avoids in most instances the perils of the truncated text and provides substantial selections from the major authors. In Volume One the notes seem to be largely aids to translation with not much explanatory comment, in Volume Two this emphasis is reversed and the notes are in the main exegetical with only a sprinkling of unadorned English glosses. All four of these readers have vocabularies.

The following readers have been recently published or announced by their publishers, but I have been unable to obtain copies of them and so can only list them here without comment.

68. Gould, H. E. and J. L. Whiteley, Cassivellaunus, Daedalus, and Meleager. New York: St. Martin's Press. (Selections from Caesar and Ovid's Metamorphoses; for the editors see items 25, 26, and 45.)

69. Nash-Williams, A. H. Sodales duo. New York: Cambridge University Press 1962. Pp. 64. (See item 29).

70. Pope, Maurice. Saecula Latina. Cape Town: University of Cape Town Press.

71. Morford, M. P. O. A new Latin reader. London: Longmans 1962. Pp. 224.

John J. Bateman

I wish to acknowledge my gratitude to Dr. Gertrude Drake of New Trier Township High School, Winnetka, Illinois, who helped me in the preparation of the initial list of readers, very kindly lent me her collection of texts, gave me her own opinions on several of them which had been used at New Trier, and carefully criticized my manuscript.

[1] Cf. items 68-71 for books which I know about but have not seen. There are doubtless many other readers in print of which I am not aware. I shall appreciate any information about them.

[2] R. Colebourn. Mentor: an exercise book and companion to 'Civis Romanus.' New York: St. Martin's Press 1960. Pp. vi, 137.

[3] In addition to Mentor (cf. note 2 above), Colebourn has prepared Latin sentence and idiom, a companion course (New York: St. Martin's Press 1961). This is a composition book for the intermediate level. Cobban and Colebourn have announced the preparation of a work, Poeta Romanus, to introduce pupils to Latin poetry, but I have seen no notice of publication.

[4] Other primers of mediaeval Latin now available are: Charles H. Beeson, A primer of medieval Latin (Chicago: Scott, Foresman 1925; pp. 392); K. P. Harrington, Medieval Latin (Chicago: University of Chicago Press 1962; pp. 736). I have omitted collections of ecclesiastical texts from this list. A check-list of materials in this area is promised soon in CW.

[5] Teachers should not let their students be ignorant of the great amount of contemporary Latin literature which is being published almost yearly. The poetry in particular is often excellent and should be more widely known and read. I would direct attention especially to Joseph Eberle's Viva camena (Zurich: Artemis Verlag 1961), an anthology of modern Latin poetry which should be in the library of every respectable teacher of Latin.

[6] See the evaluation by Harry C. Schnur in CW 54 (1961-62) 177-80.

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MORE LATIN READERS FOR HIGH SCHOOL USE*

In the April 1963 issue of Classical journal I published an annotated list of Latin anthologies and readers which could be employed in one way or another in the junior and senior high school. This list will be referred to in the following supplement as Survey. The criteria used there for evaluating these readers will be applied here too. The following list contains three items which I listed but did not describe in Survey (nos. 69, 70, 71), several items that I overlooked or was ignorant of, and one or two recent publications. I wish to thank those who wrote me about the Survey and suggested items for it. I should appreciate any further information about such books for future notices.

There is apparently little need for or interest in special readers at the first year level, as the comprehensive textbooks ordinarily contain a surplus of reading matter. But there seems to be a constant desire to put on the market the fabulous or facetious pamphlet or the children's tale in Latin dress, of which the following are examples.

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*from The Classical Journal, May 1964

1. Rathbun, Bessie S. Fabellae familiares. Available from the author, 4506 Jones Street, Omaha, Nebraska 1961. Pp. 26.

2. Potter, Beatrix. Fabula de Petro Cuniculo in Latinum conversus est auctore E. Peroto Walker. London and New York; Frederick Warne & Co. n. d. Pp. 59; illus.

3. Busch, Wilhelm. Fabellae pueriles ab Hugone Henrico Paoli Latinis versibus redactae. Florence: F. Le Monnier 1960 (available from Barnes & Noble, New York). Pp. 2, 156; illus.

The first two items are for the first-year student. Rathbun's collection contains renditions of nine ancient and modern fables and folk tales (the Fox and the Crow, the Poor Cobbler and the Rich Merchant, Red Riding Hood, the Golden Fish, the Four Musicians, the Pied Piper, the Fox and the Wolf, Pyramus and Thisbe, Ferdinand the Bull). It lacks notes and vocabulary, though an English gloss is occasionally inserted in parentheses after a Latin word. The stories are quite short, and similarly the sentences. Therein lies the flaw. The desire to write a simple Latin has resulted in a generally clumsy and unidiomatic style. The title itself reveals a more serious defect: the text is shot through with solecisms in vocabulary and construction. The same flaws put Peter Rabbit completely out of court. And that is a great shame, for the book is, I think, a reproduction in the same format and with the same illustrations as the English original, for its appearance is charming and elegant.
If we are going to see popular tales turned into Latin (a very good thing, I believe), then Latin teachers, as interested parties, ought to insist that the versions be made by people who know the language and can write it eleganter. There is no shortage yet of such persons, at least in Great Britain.

Success here does not require one to be a scholar of Paoli's attainments, though comparison of these three versions immediately declares the master. The present work is a translation of Busch's Munich Bilderbogen, with his illustrations in monochrome. Busch conveys his fable mainly through the picture, with a verse or two of comment under each picture. Paoli has here rendered twenty of these picture-stories in brilliantly neat dactylic hexameters or elegiac couplets. Even second-year students should have little difficulty in comprehending the structure of these verses, but vocabulary will be troublesome. There is no glossary or annotation. The problem is offset partly by the pictures, but students will still need to use a dictionary. The stories, however, are short enough (two to three dozen lines) as not to prove irksome. I myself, while appreciating Busch's satire, deeply dislike his work, but those of different tastes will find the present book a worthwhile complement to Paoli's translation of Max und Moritz (cf. Survey no. 59). Fans of Busch may be interested in: Cognosce te ipsum. Carmina ex inventione Guilielmi Busch in sermonem Latinum conversa ab Petro Wiesmann. Zurich: Hans Rohr 1961. This is a selection of poems from the Kritik des Herzens with the German and Latin in parallel columns.

4. Nash-Williams, A. H. Sodales duo. Latin stories from 'Acta diurna.' New York: Cambridge University Press 1962. Pp. 64

5. Maffacini Enrico. Pinoculus. The Latin version of Pinocchio. English notes and vocabulary by Olga Ragusa. New York: S. F. Vanni 1953. Pp. viii, 162.

6. Paoli, Hugh Henricus. Varius libellus ad usum scholarum redactus. Florence: F. Le Monnier 1961 (available from Barnes & Noble, New York). Pp. 1, 72; illus.

Nash-Williams is for first or second year students; the other two books require a much greater attainment in the language. The former work contains twelve short stories, ranging in length from 57 to 125 lines, set in 46 B.C. or thereabouts. The sodales are two boys named Titus and Tiberius, and it is their adventures along with those of their schoolfellows and friends and teacher Cynides that make up the stories. The plots, set mostly in the classroom, are trite and characterization is nil. Yet they are written in a good easy-to-follow Latin. The author is able to impart a certain tone of excitement and verve which should sustain student interest. In this respect these short stories are a better production than his novelet Vercobrix (Survey no. 29). Both books are more likely to be welcomed by seventh or eighth graders than by high school students. There is a vocabulary, and explanatory notes on matters of history and language.

High school students will find more substance in Maffacini and Paoli. Nothing has to be said about the story of Pinocchio. The contents obviate any need for explanatory notes. Maffacini's Latin is excellent and, so far as I can tell, free from the idiosyncrasies of usage and syntax met in some recent renditions of similar tales. It has its peculiarities for an English-speaking reader, however, especially in vocabulary. But the English editor has provided a vocabulary which contains, it is alleged, every word in the text, and footnotes on almost every page to gloss difficult or obscure terms and phrases. The text is quite long (116 pages) and probably not very suitable for extensive classroom use, but it should be in the school's Latin collection, for good students can have a lot of fun with it.

Paoli's Libellus presents comparable difficulties except that it is not so long and the text is discontinuous. It contains three fables (about 25 pages), based on classical and Indian sources, the first two of which could be very useful to the teacher and students because of their potential for discussion and exercise in vocabulary (they belong to the beast-fable story and employ a great many words dealing with animals). The third fable, an Indian story of a princess and her four competing lovers, did not seem to me as interesting in content or as useful linguistically as the other two. The second part of the book contains eight dialogues set in a contemporary Italian classroom. The situations are varied, but the basic pattern in five of them is to have the pupils read, paraphrase and discuss a fable or anecdote while the teacher interjects comments and advice on matters of pronunciation and proper reading and study habits. It sounds very artificial, but Paoli has a knack for making these dialogues lively and realistic. The other three dialogues concern matters of adolescent misbehavior (discipline and punishment are severe, it appears, in an Italian school), and the problem of rendering modern terms and concepts into Latin. The third section has translations of 110 Indian proverbs and apophthegms. The book has no vocabulary or other translation aids, which may be a hindrance in using it, but I believe it will make a highly interesting text for supplementary reading for third and fourth-year students.

7. Horn, Theodore. Eighteen Roman letters. New York: Oxford University Press (1937) 1960. Pp. 128; illus.

8. Barrow, R. H. A selection of Latin inscriptions. New York: Oxford University Press (1934) 1960. Pp. viii, 92; illus.

9. Waddell, Helen. A book of medieval Latin for schools. London: Constable & Co. (1931, 3rd edition 1933) 1960. (Available from Barnes & Noble, New York). Pp. x, 86.

Horn attempts "to present various aspects of Roman life" through a selection of letters of Cicero, Pliny, Seneca, and Fronto together with letters from Caesar, Galba, and Pompey. They are arranged under the headings of "Personal" (i.e. matters of private life or personal relations), "Political and Military," and "Descriptive" (Pliny's descriptions of the source of the Clitumnus river and the eruption of Vesuvius). There is a good introduction on Roman letter writing, and each letter is preceded by a statement of writer's intentions and some comments on his subject matter. Annotation is fairly extensive consisting mainly of comment on constructions and identifications of persons, events, various items, etc. mentioned in the letter. There is also a vocabulary. As a collection of letters, I think this is very well done. Most of the letters are thoroughly readable in and for themselves; the remainder depend on our extrinsic interest in the personalities or events involved. I assume most teachers and students are interested in Cicero, Caesar, and Pompey, but there is sufficient reading for those who are not to make this a usable textbook. I doubt Horn's assumption that a limited selection of letters is a better way of introducing students to "Roman Life", or even to Romans, than a comparable amount of reading in an appropriate single author. Teachers using one of the standard third-year Cicero readers will probably not find Horn's selection large or varied enough to be an improvement on what they already have. But those who wish to construct a reading program from several small books of this sort may find this volume of letters highly serviceable; more so, perhaps, than the more ambitious book of Levens. (Survey, no. 54).

Barrow's book will probably be of little use to the high school teacher. It is a small (160 items) collection of Latin inscriptions with a couple in Greek, chosen primarily for their illustration of Roman civilization. They are arranged in chronological order under several different topics such as the "Emperors and Events of Their Principates," "Senatorial and Equestrian Careers," "Municipal Life," etc. The inscriptions, while not suitable for extensive reading by high school students, could still give them a direct awareness of "official" Latin and some inkling of the interaction of government and individual in the empire. The book does not have a special vocabulary, but difficult constructions and terms are translated or paraphrased in the notes with each selection. There are also tables giving the names of the tribes, common abbreviations, and numerical symbols. It is an inexpensive and useful addition to the school library.

Miss Waddell's book is a popular sampler of medieval Latin. It is not as extensive as Beeson's Primer or Harrington's Medieval Latin (cf. Survey, note 4), and is therefore much more practical for high school use. It contains forty-nine selections of prose and verse which exemplify many of the forms of Latin literature popular in the Middle Ages (fables, anecdotes and legends, hymns, religious and secular personal poems, and, most important, ten selections from the Vulgate). This material will furnish fairly easy sight-reading or supplementary reading for students in the second year and on. All but a couple of the selections could be covered in one or two class periods. It is equipped with a vocabulary and has brief introductions on the content, background, and special vocabulary for almost every selection.

We now come to the readers proper, which I have listed in ascending order of difficulty.

10. Gardner, J. W. Tertius annus. A Latin reader for the third year. New York: Oxford University Press 1963. Pp. 112; illus.

11. Morford, M. P. O. A new Latin reader. London: Longmans 1962. Pp. 6, 224.

12. Kennedy, E. C. Roman poetry and prose. New York: Cambridge University Press (1956) 1959. Pp. viii, 232.

13. Worth, J. G. Nomen Romanum. A book of Augustan Latin. New York: Cambridge University Press (1930) 1953. Pp. viii, 208.

14. Pope, Maurice et al. Saecula Latina. From the beginning of Latin literature to Sir Isaac Newton. University of Cape Town 1962. Pp. 326; illus.

Despite its title Gardner's book is appropriate only for the second year or for good first-year students. The selections are adapted from classical authors by omitting passages and by modifying constructions and vocabulary. The book has a separate vocabulary and notes after each selection. The latter are very brief and consist of translations, remarks on constructions (but not detailed explanations), and explanations of realia. The student's attention is regularly drawn to certain idiomatic phrases or constructions in each selection; likewise to English derivatives from certain words. The texts themselves, from Caesar, Cicero, Livy, Pliny, Ovid, Vergil, and Catullus, are arranged in three parts. The first part contains nineteen pages of heavily adapted material from Caesar and Cicero in graded sequence. The second part, the core of the work, has some forty pages of readings from Livy, Caesar, Cicero, and Pliny. The third part, really an appendix, has 54 lines from Ovid's Metamorphoses, 38 from Vergil, and Catullus Poems 85 and 101. These texts are divided into sixty lessons, each of which averages about 17 or 18 lines. Continuity is sometimes partially obtained by having a single selection run through several lessons. In other instances, especially where the text is a letter, excerpt and lesson coincide. While there are no novelties in the actual selections except the epilogue from Namatianus, most of the texts, apart from the opening passage from the Bellum Gallicum (6.13-18), would probably not be met in the typical reading program. If therefore a teacher is looking for a book to begin the second year or to employ as supplementary reading in a weak class, this one may fill the bill. On the whole it is too slight a production for intensive use.

Morford's book is suitable for the second or the third year. It is an omnibus reader with material taken from a variety of standard and out-of-the-way classical sources together with a scant but good selection of medieval texts. Caesar is drawn on most heavily, providing about half the classical prose. Other prose authors excerpted in about equal amounts are Nepos, Curtius, Pliny, Gellius, Justin, and Eutropius. Ovid furnishes about three-fifths of the classical poetry with a good and varied selection from the Heroides, Metamorphoses and Fasti. Other verse passages come from Phaedrus (four fables), Martial (five epigrams), and the Ilias Latina (three episodes comprising 145 lines). The section of medieval Latin has stories from the Bible, legend and sermon literature, and six poems (about 600 lines in all). The longer selections are divided into paragraphs permitting separate assignments. Apart from the Caesar and Pliny, the majority of the prose selections are anecdotal; except for the Martial, the classical poetry is mythical in content. The latter gives an unreal impression of classical poetry, especially when compared to the medieval verse selections. I suppose these tendencies are hard to avoid in collections of this kind which seek to provide material from so many authors. In spite of the apparent variety, the result is a certain monotony in subject matter and a generally unnourishing diet, unless we are to believe that the task of reading or translating Latin is sufficient unto itself. Nevertheless, Morford has compiled a good collection overall from the common store. So, while the book is not, in my opinion, suitable as a basic reader, it could be very useful for supplementary reading. It has after each selection a vocabulary and notes which are an amalgam of translation aids, identifications of constructions and remarks on realia. An excellent feature here is the frequent comment on metaphorical and technical usage of words. This is one of the few readers which essay this necessary instruction.

Kennedy's book has the same format as his Four Latin authors described in the Survey on pages 297 and 307. The contents of the present volume are Caesar, B.C. 1. 8-40; Vergil, Aeneid 5. 104-544; Livy 27. 39-51; Ovid, Metam. 3. 7-130; 4. 569-603; 8. 626-50, 679-720; 10. 560-680; 11. 85-193. The basic plan of Kennedy's readers is the soundest shown by any of these books. There is a substantial amount of uninterrupted reading in both prose and poetry, from major authors on meaningful or useful subjects. I do not feel, however, that the selection of material in the present book is as judicious as in the previous one. There is too much similarity of content between the two prose and the two verse passages, and it overly favors the interests of boys. The book contains the same weakness in annotation which I noted in the other book. Too often the notes offer only an English equivalent of the Latin without indicating the points of difference between the two languages. I simply do not believe that students work out linguistic problems for themselves when translations are given. It has been my own experience, especially when using Vergil textbooks, that this custom of filling the notes with translations is, like the massive vocabularies with their strings of undifferentiated English synonyms, a thoroughly pernicious practice which corrupts the pupils's learning of the language and his understanding of poetry. But aside from this element, Kennedy's books are tailored for study and hard work, devoid of frills or diversions, and designed to let students work through some 2000 lines of Latin in a convenient form. What further uses the material has are up to the teacher.

I could say the same of Worth's Nomen Romanum, but the particular rationale of this book escapes me. It is merely a series of readable poems and passages of prose from authors of the Golden Age ("Augustan Latin" is a misnomer). The authors excerpted are Caesar, Cicero, Livy, Sallust, Horace, Ovid, and Vergil. The selections from Cicero will give an idea of Worth's procedure. There are the exordia to the first and third speeches against Catiline, a passage from the fourth Verrine describing Verres' thefts from King Antiochus, and three letters, one of which is the letter to Lucceius in which Cicero gives his ideas on the writing of history. The passages, while individually readable, seem to have no interconnection and are cut off from their immediate context, a practice which often leaves Cicero's points hanging in the air. The verse selections are more apt in this respect, for Worth, unlike so many other compliers of anthologies, does not chop up individual poems or episodes from longer poems. Thus the ten poems of Horace are given entire, as are the episodes taken from the _Metamorphoses_, the _Fasti_, the _Georgics_, and the _Aeneid_ (except for the selections from Book 2). There are, then, 147 pages of Latin texts which could be employed, perhaps, for additional reading in an advanced class. There is a vocabulary but no annotation.

Pope's _Saecula Latina_ is also without notes, or vocabulary either. There are for each author introductions which vary greatly in length, amount of detail, and value. It is difficult to describe this book exactly. There are 505 numbered readings. Most are independent texts, but sometimes the same passage is continued through two or more readings. The range of the selections is indicated by the subtitle, though the selections from medieval and Renaissance Latin hardly give a complete picture of the use of Latin in these eras. Every significant pagan author from antiquity seems to be here, but there are noticeable omissions. Lucilius, Silver Age epic, Fronto, and legal Latin are missing, and Christian authors are underrepresented. The readings appear to be tailored to the normal requirements of a class period. This practice has an unfortunate effect on many of the verse selections. The material is at best a collection of snippets of very unequal value (as, of course, is Latin literature anyway). The compiler's purpose was to make a book that "will reveal the great variety of Latin literature in a manner both coherent and inviting." I can say without further discussion that variety is present, coherence and invitation are absent. Misprints and poor printing abound.

The following items arrived too late for me to examine them thoroughly. They can be considered in a future report.

15. Barnard, A. S. C. _Imperitis_. London: G. Bell 1941. Pp. viii, 108. A series of texts illustrating various grammatical points; for second-year students. It has vocabularies and grammatical explanations.

16. Morris, Sidney. *Fons perennis*. *An anthology of medieval Latin for schools*. London: Harrap 1962. Pp. 130. Seventy-six graded selections of prose and verse for students in the second year and beyond. There are brief notes appended to each selection, but no vocabularies.

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Barnard. *Imperitis*, 15.
Barrow. *A selection of Latin inscriptions*, 8.
Busch. *Fabellae pueriles*, 3. *Cognosce te ipsum*: see discussion of no. 3.
Gardner. *Tertius annus*, 10.
Horn. *Eighteen Roman letters*. 7.
Kennedy. *Roman poetry and prose*, 12.
Maffacini. *Pinoculus*, 5.
Morford. *A new Latin reader*, 11.
Morris. *Fons perennis*, 16.
Nash-Williams. *Sodales duo*, 4.
Paoli. Cf. Busch, 3. *Varius libellus*, 6.
Pope. *Saecula Latina*, 14.
Potter. *Fabula de Petro Cuniculo*, 2.
Ragusa. Cf. Maffacini, 5.
Rathbun. *Fabellae familiares*, 1.
Waddell. *A book of medieval Latin for schools*, 9.
Walker. Cf. Potter, 2.
Wiesmann. See discussion of Busch, no. 3.
Worth, *Nomen Romanum*, 13.

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SESSION VI

Topic	Minutes Needed	Page	Devices Needed	Materials Needed
Vocabulary	30	197		Distler
Latin grammar	10	214		
Testing	10	219		Distler
Latin composition	25	233		Distler
*Unseens on the overhead projector	50	238	Overhead projector	Visuals of Latin unseens
*Evaluation of the sessions	60	240		Visuals of Latin questions

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*Participant involvement

VOCABULARY

Notes to Instructor

. Participants should take notes on the following pages.

. Words Grouped According to Meaning should be presented giving only one or two examples from each list.

. The Diedrich List and Latin Scrabble need only be briefly noted.

Time Needed--30 minutes

Materials Needed

. Distler Chapter 4--Teaching of Vocabulary

VOCABULARY

For the Latin teacher, the decision as to what words to teach and at what level is a question already decided for him by the textbook he is using. Almost all beginning Latin textbooks used in the United States are based upon vocabulary needed for reading Caesar's Gallic War and occasionally the Catilinarians of Cicero. The word lists put out for the old Regents examinations (New York) and for the College Board examinations (Educational Testing Service, Princeton) have dominated the Latin texts and teaching for many years. Teachers and students alike have complained about the introduction of "new" Latin words which are not "useful", in the same breath which they have used to demand more "interesting" reading materials, say, Medieval stories.

Some texts have attempted to solve this problem by using extensive vocabulary footnotes for "recognition" or "passive" vocabulary. Others have given arbitrary lists at the end of each unit. These latter are, of course, part of the five to eight hundred words required for the national exams.

Since Latin reading in literary works is the goal of learning Latin, and the word count for these works is finite, mastery of Latin vocabulary would seem a simpler matter than it actually is in practice. Very few teachers now follow the old system of asking their students to memorize word lists initially. Instead, the necessary vocabulary is learned in context and tested in context. Practically all of the first and second year texts also include counted repetitions of the required words throughout the material. Student performance, to judge by various examinations given to entering college freshman, in state Latin contests, and in the College Boards, tends to be higher on content words (nouns, verbs, adjectives, and adverbs) than on function words.

The function words [which indicate relationships and grammatical meanings, shown through prepositions, conjunctions, overall adverbial qualifiers (particles), and through the replacement words (pronouns)] operate as a part of the structure of the language and are the weakest part of the Latin student's vocabulary resources.

Function words are always an integral part of the Latin sentence and are limited in number. They must be taught and learned as part of the sentence pattern. Their frequency is so great that one would expect them to teach themselves, but, alas, such is not the result. Pattern practices on tape and other kinds of drills emphasizing the function words and the replacement words are needed to strengthen this part of the vocabulary. It is clear that the particles must be learned, practiced, and emphasized through reading. Both they and the pronouns constitute special difficulty for American students of Latin because there are few English derivatives for these groups.

The content words are another matter and Latin teachers have done extremely well over the years in helping students acquire a mastery of these. Word building and "word families" have systematized the grouping of many Latin words. English derivatives and cognates have likewise proved useful not only as mnemonic devices, but as an aid to inferring the Latin root and therefore the meaning in reading unfamiliar Latin text.

One of the undesirable implications of official Latin word lists is that of "paired" English equivalents. The Latin student in checking these lists should constantly keep in mind the fact that the Latin words have area meanings, not pin-point ones, and that these areas of meaning may call for selection from numerous English partial synonyms when translation is used.

The ability to recognize Latin roots combined with various prefixes and suffixes will greatly assist the student to comprehend Latin reading and will make dictionary thumbing less necessary.

As stated before, the lesson vocabularies of most beginning Latin books are based upon the word lists for second year Latin including Caesar. These words are repeated a counted number of times in the following five or ten lesson stories or sentences. and their diminishing recurrence in the Latin text is likewise counted. It would therefore seem that sufficient drill upon this basic vocabulary occurs in the text itself and that additional emphasis upon them would be unnecessary.

However, remember that vocabulary mastery is properly tested only in the context of reading where the lexical item always conveys additional structural meaning. While isolated word lists have a certain value in presenting new words in their basic forms, it is clear that they constitute only the first step in learning Latin vocabulary.

Wherever and whenever items in the word lists can be bypassed for direct association with the Latin word(s), the purpose of direct comprehension of Latin is being at least partially attained.

Students should be encouraged to expand their Latin vocabularies beyond the bounds of the textbook. Too many students who enter college Latin classes fear the new words they will meet in reading a new author. They also are sure they have forgotten all the old ones they have ever known and invariably refer to them as "lists."

Experience has shown that, if learners are continually--from the beginning--meeting both new and familiar words in new contexts, they will not "freeze" when reading a new author.

The artful teacher uses a tremendous number of mottoes, sententiae, proverbs, a few at a time in order to stimulate associations and comprehension. When keyed in with the structures being mastered by the students, the acquisition of new vocabulary is practically painless.

Acquisition of vocabulary by direct association

One of the most effective vocabulary-learning aids is the use of objects and pictures. Classroom equipment and environment furnish many objects to which Latin words can be attached without detouring through English. It has sometimes been objected that words like fenestra, sella, creta are outside the textbook requirements on the one hand and that they give young Latin students improper and non-Roman notions of artifacts in ancient culture. The same objection has likewise been made to the use of pictures, slides, or visuals if not culturally authentic. The best answer to this is, of course, to obtain suitably authenticated slides or pictures. Certainly children can and should have access to illustrated materials on Roman life in which they may note contrasts to their own. Provided they do have this opportunity for verification, then the use of the stick-figure drawing may justifiably be used as a backdrop for their imaginations. The stick-figure drawing, in fact, has many obvious advantages, among the foremost being its lack of decoration.

Concrete Latin nouns such as arbores, montes, viae, flumina, animalia, naves, and many others can be learned without recourse to English and tested by the child's own stick-figure drawing in a vocabulary quiz. Certain verbs such as dare, ambulāre, currere, sedēre, pugnāre, numerāre, vulnerāre, pulsāre are likewise amenable to visual or action learning. Adjectives like magnus, parvus, altus, tristis and others will also fit into this pattern. Many others will occur to the resourceful teacher who is keeping the "meaning-through-Latin" objective for reading in mind.

Words grouped according to meaning

By Unit Groups: words relating to one topic:

1. Lūdus: magister, discipulus, liber, scrībere, docēre, discere, sententia, respōnsum, adesse, abesse, legere, fenestra, lingua, numerus, littera, scīre

2. Domus: iānua, sella, mūrus, mēnsa, aqua, panis, prandere, cenāre, accumbere, cibus, cēna, amphora

3. Familia: pater, māter, soror, frāter, fīlius, parentēs, līberī, puer, puella, valē, salvē, amāre, iuvenis

4. Urbs: oppidum, Rōma, Athēnae, arx, moenia, senātus, circus, rēspublica. cīvis, senātor, āra, aedificium

5. Rus: ager, agricola, pecus, frūmentum, pāstor, villa, vīcus, mōns, saxum, flōs, arāre, fluere

6. Animālia: equus, canis, bōs, ovis, agnus, aper, leō, lūpus, avis, volitāre, cantāre, natāre

7. Corpus: sanguis, cor, membrum, caput, dēns, frōns, oculus, lacrima, dextra, sinistra, vōx, ambulāre

8. Animus: mēns, virtūs, laetus, trīstis, miser, velle, nōlle, spērāre, timēre, intellegere

9. Charta: aqua, mare, flūmen, terra, īnsula, mōns, locus, provincia, habitāre, incolere, stāre

10. Navis: nauta, gubernātor, rēmus, vēlum, ventus, prōra, mare, cursus, trānsīre, propellere

11. Exercitus: dux, imperātor, mīles, pedes, aciēs, agmen, castra, fōssa, perīculum, invādere, dēfendere, imperāre, iubēre, dūcere, mūnīre

12. Caelum: sōl, umbra, imber, nix, ventus, diēs, lūx, nox, fulgēre, pluere

13. Tempus: annus, vēr, aestās, hiems, diēs, nox, hodiē, crās, māne, vesperī, noctū, cotīdiē

14. Hominēs: populus, gēns, plēbs, prīnceps, rēx, Rōmānī, Britannī, Gallī, Germānī, Ītālī, Latīnī

15. Vestis: vestīmentum, toga, stola, induere, vestīre

16. Colōrēs: albus, niger, caeruleus, flāvus, flōrēscere

By Antonyms: Practice with antonym pairs is also a useful device for expanding vocabulary mastery.

magnus-parvus	junior-senior
puer-puella	malus-bonus
deus-dea	absum-adsum
fīlius-fīlia	intrāre-exīre

By Words Grouped According to Form

- Word "families" based upon common roots and including compounds: capiō, faciō, agō

- Words grouped according to parts of speech:
    - nouns listed according to declension grouping
    - verbs listed according to conjugation grouping

Testing of vocabulary

It is clear that testing of Latin vocabulary is only partial unless the student is able to identify the combination of lexeme and morpheme in reading. Thus testing is always best done by means of Latin clauses or phrases which do not contain the vocabulary forms in the word lists given in the textbooks.

As an example of one type of vocabulary testing given below, the students may be asked to write "dictionary" information about each *noun*, *verb*, or *adjective*.

- magnā cum virtūte
- juvenēs aberant
- mīlitibus pugnantibus
- ā monte ad urbem

pater pecuniam fīliō dedit

ab urbe ad montem

legātō missō

The students' own storehouse of Latin words and forms may be tested by asking them--within three to five minutes--to complete the following Latin sentence in at least *five* different "sensible" ways:

- Domin--puer--libr--da--.
- Fili--cum magistr--per agr--ambul--.

or to make as many different Latin words as possible from:

aedificābuntur, *appropinquāvērunt*, *pugnantibus* or to make as many versions as possible of a selected pattern such as:

• ____________s ___________m ________________t.

(This last item will be discussed later on in this session.)

For variation on the last two suggestions, Latin Scrabble constitutes one of the best drills and tests of vocabulary forms. Its chief value, like the last two techniques suggested, lies in the student's production of these forms and words, without matching a teachers list. Rules for this game are included in the supplementary material to be distributed.

DIEDRICH LIST

I. Nouns and related words

1. Gods: deus, religio, ara, votum, numen, fortuna
2. Time: tempus, aetas, aestas, hiems, annus, nox
3. Sky: mundus, caelum, sidus, sol, tempestas
4. Fire: ignis, incendium, cinis, flamma
5. Water: aqua, mare, ora, fons, pons, navis
6. Earth: terra, ager, mons, rupes, collis, saxum
7. Plants: silva,arbor, hortus, flos, laurus
8. Food: cibus, epulae, mensa, pomum, mel
9. Animals: animal, grex, pecus, equus, canis
10. People: populus, vulgus, gens, vir, adulescens, hospes
11. Body: corpus, caput, frons, os, pectus, tergum, manus
12. Mind: animus, mens, memini, obliviscor, spontis
13. Feelings: ira, odium, fides, spero, fidelis
14. Talk: sermo, clamor, rumor, tumultus, vox
15. Writing: verbum, fabula, ars, auctor, charta
16. Work and play: labor, laboro, negotium, quiesco
17. City and buildings: urbs, via, iter, domus
18. Military: miles, legio, cohors, arma, castra, pax
19. Government: civis, ius, forum, provincia
20. Social approval: fas, mos, deus, laus, fama
21. Evil: clades, culpa, scelus, poena, vulnus
22. Death: mors, mortuus, funus, monumentum
23. Abstractions and unclassified: natura, onus, finis, exemplum, nomen, color

II. Pronouns: (personal, demonstrative, interrogative, indefinite)

III. Verbs and related words

1. Verbs which express or affect the location of the subject: propero, curro, eo, fluo, vado, vito, iaceo, sedeo
2. Verbs which affect the location of the object: moveo, fero, veho, mitto, pello, ago, tollo, do, habeo
3. Verbs which express or affect the state of the subject: sum (and compounds), mereo, existo, fulgeo, careo, parco
4. Verbs which affect the state of the object: muto, flecto, tendo, rego, solvo, divido, paro
5. Constructive activities: facio and compounds, condo, utor, colo, munio, defendo
6. Destructive activities: noceo, caedo, pugno, frango, ferio, occido
7. Verbs affecting other verbs: oportet, debeo, conor, cesso, licet
8. Vocal activities: dico, narro, fateor, nuntio, rogo, oro, precor, consulo, moneo, voco
9. Mental and sensory operations: video, cerno, specto, audio, scio, nosco, puto, volo, dubito
10. Favor: amo, curo, foveo, miror, iuvo, gaudeo
11. Disfavor: timeo, vereor, metuo, terreo, sperno

IV. Adjectives and related words

1. Size: magnus, ingens, altus, parvus, longus
2. Number: aequus, par, omnis, multus, nullus

3. Texture and density: acer, firmus, liquidus

4. Appearance: albus, pulcher, candidus

5. Position: celsus, inferus, humilis, publicus

6. Time: aeternus, novus, celer, tardus

7. Favorable: bonus, pius, fortis, nobilis, liber

8. Unfavorable: malus, turpis, miser, caecus, tristis

9. Unclassified: talis, similis, varius, frigidus

V. Adverbs

1. Time: olim, nuper, simul, mox, denique, numquam

2. Place: hic, ibi, illic, procul, ubi, quo, unde

3. Cause, manner: cur, ergo, sic, tam, satis, nimis, frustrā

4. Adversative: non, paene, vix, immo, tamen, fere

VI. Interjections: ecce, heu, scilicet

VII. Conjunctions: et, atque, sed, aut-aut, vel, ut, cum, dum, quod

VIII. Prepositions and prefixes: ante, prae, pro, per, ex, ab, ad

LATIN SCRABBLE

An excellent test of a student's resources in Latin vocabulary and structure is Latin scrabble. Its chief virtue is that the student must produce words and forms spontaneously and is not matching a teacher's requirements.

The game has enjoyed considerable popularity among Latin classes on the Eastern seaboard for several years--matches between schools, tournaments leading to champions, etc.

If the teacher happens to have a suitable environment for the game, equipment for it, and students who like word games and competition, Scrabble may prove useful.

Additional tiles for each set are helpful: ie., E; four I's; one A; two T's; two S's; two H's; two M's; and one Q. These should be added to the original number in which the W's are used for M and the Z's for N's.

The game combines anagrams and crosswords. The player makes a word of the letter tiles in his possession and attaches it at some point to a word already on the squared board. Scoring depends upon the length of the word, the letters used, and the bonus squares covered by the letters or word. Someone has said that if the combined scores at the end of the game do not total over 500, the intelligence of the players is truly mediocre!

In this version of Latin scrabble, it is assumed that the players have access to the basic rules for playing in English. Keyword and Skip-Across, two similar games, may be treated in the same way if Scrabble is not available.

1. Remove the K and Y tiles from the stock.
2. Invert the W for use as an M; the Z for use as an N.
3. Form words with the tiles as in the English version.
4. During a player's turn, he may either add an ending to change a word on the board, or he may exchange an ending for one from his own stock, retaining the letters taken from the board and drawing to make his own stock up to seven.
5. The blank tile appearing on the board as part of a word may be removed as a turn, by a player, providing he substitutes at the same time the letter for which it stands.
6. Players must "call" the form of the word played, e.g.,
   a. Regi--dative of rex.
   b. The next player removes the I which he places on his own tile rack, and adds, perhaps EM saying, "Regem, accusative of rex," plus score. Or, he might have added ENT saying, "Regent, they will rule." Again, he might have removed both the G and the I, and added XISTI, saying, "You have ruled."
7. A player is not obliged to alter words already played. He may, of course, add entirely new words, as in the English game.

The variations mentioned above, help to speed up the game. The player, in looking for opportunities to make new Latin words or forms, becomes more alert to the Latin roots. In adding prefixes, tense, person, or case endings, the mere act of placing the letters on the board helps in "fixing" forms in his mind. This practice is a direct help to reading Latin.

LATIN GRAMMAR

Notes to Instructor

- Participants should take notes on the following pages.

Time Needed--10 minutes

LATIN GRAMMAR

Is this explanation necessary?

Most Latin textbooks, both traditional and comtemporary, and many Latin teachers as well, do not make a clearcut difference between the grammar which a student must know for reading Latin and the grammar which he needs to know for writing Latin. The two kinds are mingled indiscrimately at the beginning levels; the supply of grammatical rules offered far exceeds the demand necessary for reading in the Latin itself. In other words, the student does not need to know a variety of labels for the ablative, dative, genitive, or the subjunctive, in order to read Latin. In fact, he can scarcely supply the proper label until after he has translated a phrase or passage into English and compared with the textbook label and rule carefully explained in English!

This particular fact is significant in considering the grammatical necessities for reading Latin. The student sees a Latin passage, let us say. If he recognizes the ablative endings in this passage and these forms are preceded by ab, ex, dē, in, etc. he arrives at the meaning with no conscious effort. If, on the other hand, the endings are ambiguously dative or ablative, appearing without a Latin preposition, the area of meaning involved is obviously greater with possible choices open to him. We shall therefore point out to him that for reading purposes his ablative-information falls into two categories:

- the ablative form which appears in the text with a Latin preposition.
- the ablative/dative form which appears without a Latin preposition.

In the case of the first, he has no trouble. In the case of the second, he must observe that these case endings indicate adverbial usage, answering the questions, *quo instrumento*, *quo modo*, *quando*, *qua re*, and *cui*.

The terms *means*, *manner*, *time*, *place*, etc., are not essential for comprehending the Latin. They are all without exception, *post hoc* labels.

The same observations can be made about subjunctives in subordinate clauses:

- a subjunctive verb form may be accompanied by *ut*, *qui*, *quis*, *si*, *cum*
- a subjunctive verb form may have no conjunction in its environment.

In the case of the first pattern, the student again has no problem in comprehension. Regarding the second, and infrequent usage, he needs only to remember that the independent subjunctive represents a "non-fact" statement, contrasting with the indicative form of the verb.

Certain "fixed patterns" to be seen in the Latin subjunctive clauses, such as *ita*/*tam*/*sic*. . .*ut*; or *cum*. . *tamen*, as contrasted with the single *ut* or *cum* simply facilitate Latin comprehension because of the lexical items (adverbs, particles) included in the fixed patterns cited.

The terms result and concessive clauses are useful only in pinning labels to the functions after they have been comprehended in Latin. The terms, as Distler says, are concerned with the "science of grammar" which can be deferred until later without any loss to comprehension: "There is no added comprehension if the student can classify a usage as a "cum temporal" clause. (Italics mine)

Grammar for composition

If at some later time a student is required to write formal English-Latin composition, the traditional terms of classification for various Latin usages may be helpful to him in deciding how to transfer English phrases or clauses into Latin. This particular exercise, however, is quite a different process from that of initially comprehending meaning in a Latin text.

Functional grammar: can they read Latin?

One of the greatest contrasts between the traditional Latin text and-teaching and the descriptive approach to Latin is the subject of grammar itself.

As stated earlier, the traditional (often deductive process) tends to emphasize the science of grammar with explanations made in terms of the necessities of English-to-Latin composition. And one of the loudest criticisms made of the newer approaches is that "These students don't know Latin grammar!"--A question which implies, "Can they write English-Latin composition?" What appears to be meant by this criticism is that the "new" Latin students do not know the traditional terms of the science of Latin grammar;

the critic himself is thus demonstrating the mistaken notion that grammatical terminology is helpful in comprehension of Latin _per se_.

With the goal of Latin comprehension common to both groups, it is clear that the wrong questions are being asked by the traditionalists. The most important questions to be asked are, "Can they comprehend Latin? Do they know how the language works?"

For students learning Latin functionally, the answer is yes to both questions.

Distler and others have emphasized repeatedly that "functional" (inductive grammar) as an integral part of pattern drills contributes to Latin comprehension:

- through contrast teaching
- in Latin context
- in conjunction with Latin morphology and verb forms
- as part of Latin content material on tape
- in Latin questions and answers

Generalizations after the pattern drills reinforce the learning and are often helpful as well as necessary. Latin language patterns of Latin usage _are_ Latin grammar in practice. Comprehension of these patterns contributes to comprehension of the Latin literature in which the greatest Roman stylists demonstrated in varying ways how their language worked.

TESTING

Notes for Instructor

- Participants should take notes on the following pages.

Time Needed--10 minutes for instructor's comments on *Testing*.

Materials Needed

- Distler Chapter 8--*Testing*

Notes for Participants

- Assignments from Session V

TESTING

Premature testing

A good test is a learning experience too. One of the prime obstacles for the student who is beginning to learn Latin is the all too frequent test assignment following each unit in the text. He is obviously not yet prepared to undergo a test of new material which he has just met. He has not even begun to master it. Sometimes he hardly understands it. After seeing these new forms and constructions in Latin context for a couple of weeks or more, where they become increasingly familiar, he is much better prepared for a test upon them.

After all, every Latin teacher wants each student to learn as much Latin as thoroughly as he can. Most conscientious students should feel a fair degree of confidence before, during, and after a test if the timing of it is appropriate.

Testing should be done over familiar structures and vocabulary although content should be different. In all beginning (first and second year) language classes, the "unit test" should lag one or two units behind unit progress in the text. Both teacher and students will find that this arrangement is a much more satisfactory and accurate gauge of Latin learning than the use of premature testing.

Minimum essentials in the test

Is every Latin student to be tested upon the basis of 100 per cent mastery of every form and syntactical feature presented in the text and pattern drills?

Should a student who can recognize the imperatives and count to twenty, but consistently gets lost in a thicket of (-t) 3rd person singular verb tenses be balanced off against the student whose acquirements are the reverse of his?

The Diedrich frequency lists are a fair yardstick to follow in testing. Questions containing rare forms or refined points of syntax should more properly be included in a test as "bonus" questions which are to be answered only after the rest of the test has been completed.

Alternatively, an announced short quiz on the imperative or numbers will remove the necessity of even including these features in a unit or term test.

Every test should have some shape. The frequency and weight of the questions should be placed upon the mastery of the most frequently used signals for reading Latin.

Test booklets to accompany first and second year Latin texts are generally available to teachers, but variations are sometimes desired.

The trend in testing all levels of Latin today is emphasized by Distler in four dont's:

- Do not ask for vocabulary in isolated forms or in lists.
- Do not ask for the "tagging" of grammar.
- Do not ask for parsing of forms.
- Do not stress translation.

A further emphasis in current testing is upon sight comprehension. It is the language skill of the student, rather than his memory, which should be tested.

The matter of testing cultural objectives will not be taken up formally in this syllabus as most teachers declare that this kind of testing presents no unusual problems. If a need is indicated, the group discussion may include it.

Distler's chapter on testing contains the best treatment and variety of questions to be found anywhere, the fact that he insists upon Latin comprehension by means of skillfully contrived Latin questions emphasizes the Latin-reading goals.

Several of his examples may be singled out for special commendation:

Matching	p. 167	Misplaced item	p. 179
True-False	p. 167	Substitution	p. 179
Comparison	p. 167	Completion	p. 182
Proportion	p. 175	Transformation	pp. 183-186
Fill-in	p. 176	Grammar	pp. 187-188

The advantage of all of the varieties cited by Distler is that they are very easily graded or scored. The most difficult ones to compose are the multiple choice questions, which should always contain a minimum of four choices, only one of which can be right. (There is no reason why one or more could not be right if the students are informed that this possibility exists for the answers).

Oral testing is a part of many of the major tests currently being used among the modern foreign languages. At present most Latin teachers prefer to continue to use dictation, which is really an audio test, not requiring the student himself to show oral proficiency. Dictation is highly recommended for short quizzes as well as for examinations.

The student can be asked to reply to oral questions on the dictation, to supply questions relating to it, to manipulate some of the forms contained therein and to add specified forms, etc.

LATIN TESTS

Two Latin passages with test questions follow this section.

The passage for a beginning Latin class is taken from Using Latin. The story itself is "made Latin" and comprehension of the narrative sequence is the purpose of each test presented. Depending upon the classroom situation, the teacher may wish the students to have the Latin story in front of them when answering the questions.

Every test should produce some learning elements. In the case of the two types for Orion, variation in word order should make the students more attentive to Latin endings. The introduction of familiar Latin synonyms not included in the story will offer contextual variation.

The second Latin passage for intermediate Latin is taken from Distler's quotation of Henle's Second Year Latin. It is a paragraph describing Caesar's activities. The questions for this passage were originated by Distler and cover pp. 171-174 with a few omissions. They are sample sets of multiple choice questions of various types. Distler assumes that the teacher would develop further sets to apply to the last part of the paragraph.

Comprehension questions of the multiple choice type are the most difficult of all for a teacher to compose in Latin. Distler's resourcefulness in producing the types here demonstrated is greatly to be commended.

The advantages of a really good multiple choice test are twofold: the test can become as much of a learning process as a testing one, affording the student the opportunity of showing his understanding of the relationships of ideas and of textual implications; the test can be easily and quickly graded by the teacher and used more than once.

Some teachers are opposed to the use of multiple choice tests on the grounds that too often they are unfair, containing trick questions or traps to catch the ignorant or unwary student. A good multiple choice test should contain four choices per question which appear to be equally plausible to the student, but which the degree of his comprehension of the Latin passage will enable him to make, one hopes, the correct decision. Every multiple choice question should be based firmly upon the text. The kind of question which should never be asked is one regarding a Latin form which could be answered independently of the Latin passage being tested.

ORION THE HUNTER*

Orion venator deam Dianam amabat. Apollo autem, frater Dianae, Orionem non amabat.

"Orion me non delectat", dixit Apollo. "Bonus non est; Dianam in matrimonium ducere non poterit."

Olim prope oram maritimam ambulabant Apollo et soror Diana. Deus et dea arcus et sagittas portabant. Orion procul in aquis natabant.

Subito Apollo dixit, "Specta, Diana, saxum in aquis. Longinquum est, sed in saxum sagittam mittere possum. In saxum, quod est longinquum, sagittam mittere non potes."

"Mane!" respondit Diana. "Saxum video. Sagittam in saxum mittere facile possum. Specta!"

Statim erat clamor. Non erat saxum in aquis; erat caput Orionis. Sagitta Dianae Orionem necavit. Venator mortuus est, et undae corpus ad oram maritimam portaverunt.

Nunc Diana misera lacrimabat. Frater Apollo autem non lacrimabat. Diana erat tuta, quod venator mortuus erat.

Postea Juppiter Orionem et canes in caelo posuit. Non jam Orion in silvis venator est; stella in caelo est.

---

*By permission of Scott, Foresman and Company from Using Latin 1, p. 128.

TEST ONE (True-False)

*Directions: Place a V for Verum before every statement below which agrees with the story.

Place an F for Falsum before every statement which disagrees with the story.

_____ 1. Dīāna erat deī soror.

_____ 2. Dea vēnātōrem Ōriōnem nōn amābat.

_____ 3. Apollō dīxit, "Ōriōn nōn malus est. Sorōrem meam amat."

_____ 4. "Mē quoque Ōriōn dēlectat." dīxit Apollō.

_____ 5. Saxum longinquum in aquīs mōnstrāvit Apollō ubi dea deusque prope ōram maritimam ambulābant.

_____ 6. Dīāna dīxit, "Spectā mē! Sagitta mea mox īn saxō erit."

_____ 7. Sed Apollō prīmus sagittam suam īn saxum mīsit.

_____**8. Rē vērā saxum erat.

_____ 9. Ōriōn tamen mortuus erat.

_____ 10. Apollō nunc miser erat et lacrimābat.

_____ 11. Lacrimābat quoque Dīāna atque misera erat.

_____ 12. Propter lacrimās Dīānae Juppiter novam stellam in caelō posuit.

_____ 13. Stella nova erat vēnātor Ōriōn cum canibus.

_____ 14. Noctū Ōriōnem vēnātōrem in caelō nōs omnēs vidēre possumus.

TEST TWO (signal or substitution)

*Directions: Answer each question in Latin.

1. Dēlectābatne Ōriōn Apollinem?

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*The teacher may wish to allow a choice of questions: answer 10 of the questions; answer the first 10 (or 12) questions only; questions 13 and 14 will be considered bonus questions.

**rē vērā--truly

2. Nōmināvitne Ōriōnem in aquīs Apollō?

3. Quid Apollō in aquīs nōmināvit?

4. Cupiēbatne Diāna in saxum vel in Ōriōnem sagittam mittere?

5. Quis erat saxum?

6. Quem necāvit Diāna?

7. Quis mortuus est?

8. Quis multum lacrimābat?

9. Ubi nunc est Ōriōn?

10. Ubi nunc sunt Ōriōnis canēs?

11. Quis Ōriōnem novō in locō posuit?

12. Quid nunc est Ōriōn?

13. Quae rēs nunc sunt Ōriōnis canēs?

14. Quis erat rēx deōrum?

15. Eratne Ōriōn deus?

TEST THREE*(multiple choice)

Directions: Read (do not translate) the following passage. Then answer questions below. Write the number of your answer in the blank at the left of each question.

Itaque, dējectīs antemnīs, mīlitēs summā vī trānscendere in hostium nāvēs contendēbant. Quod postquam barbarī fierī animadvērtērunt, expugnātīs complūribus nāvibus, fugā salūtem petere contendērunt. Ac jam conversīs nāvibus in eam partem quō ventus ferēbat, tanta subitō tranquillitās facta est ut sē ex locō movēre nōn possent. Quae rēs maximē fuit oppportūna. Nam singulās nāvēs nostrī expugnāvērunt ut paucae ex omnī numerō noctis interventū ad terram pervenīrent. Ab hōrā ferē quārtā usque ad sōlis occāsum pugnābātur.

(Function of the ablative absolute)

_____ 1. Dējectīs antemnīs has the same meaning as

1. quamquam antemnae dējectae sunt
2. quia antemnae dējectae sunt
3. ut antemnae dējectae essent
4. postquam antemnae dējectae sunt

(Function of a descriptive tense)

_____ 2. contendēbant implies that

1. the soldiers boarded all the ships
2. the soldiers were boarding the ships while something else was going on
3. it took quite some time for the soldiers to board the enemy ships
4. the boarding of the ships occurred in a very short time

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*By permission of Loyola University Press from Teach the Latin I Pray You, pp. 171-174

(Comprehension)

____ 3. Once Caesar's plan was apparent, the enemy

1. counter-attacked vigorously and with much success
2. fled at once
3. counter-attacked vigorously but with no success
4. counter-attacked half-heartedly and then tried to flee

____ 4. conversīs. . .ferēbat means that

1. the wind was helpful to Caesar's ships
2. the enemy turned their ships in order to sail away
3. the enemy headed their ships into the wind
4. Caesar's enemy accomplished flight by heading into the shore

(Comprehension)

____ 5. Caesar's victory here was largely due to

1. superb strategy
2. overpowering manpower
3. a chance turn in natural events
4. poor strategy on the part of the enemy

(Comprehension of the passage as a unit)

____ 6. In the Old Testament we read that in answer to Joshua's prayer God made the sun stand still so his victory would be complete. In this case

1. darkness made no difference to Caesar's men, so he did not need help.
2. the enemy did not make use of the darkness to escape anyway

3. Caesar did not need extra time as all the enemy ships were captured

4. Caesar could have used such extra time as was Joshua's for a more complete victory

(Comprehension of small units)

7. Directions: In the following question(s), words or phrases from the passage are given. These are followed by four Latin words or phrases. Select the word or phrase which is the best equivalent of the words taken from the paragraph.

summā vī

1. magnopere
2. fortiter
3. fortissimē
4. sine ullā difficultāte

salūtem petere

1. servārī sē
2. servāre eōs
3. salūtem dāre
4. servāre sē

(Comprehension in Latin and change of forms in text)

8. Directions: The following question(s) have/has incomplete Latin statements that deal with the content of the passage. From the choices select the one that best completes the incomplete Latin statement in the question.

Paucae nāvēs effūgērunt. . .

1. quia tempestās orta est
2. propter tranquillitātem
3. quod nox intervēnit
4. quoniam ad terram nāves pervēnērunt

(Variation on comprehension of the passage)

____ 9. Directions: In each of the following questions, determine which set of words has the most contrast in view of their meaning in this paragraph.

1. dējectīs antemnīs. . . . . conversīs nāvibus
2. fugā salūtem petere contendērunt. . .subito tranquillitās facta est
3. rēs fuit opportūna. . .ad sōlis occāsum pugnābātur
4. contendēbant. . . pervenīrent

(Variation in comprehension--applying opportūna to the Veneti -- rather than to the Romanus)

____ 10. Caesar's use of opportūna implies

1. bad fortune for the Veneti
2. a stroke of good fortune for the Romans and the Veneti
3. good fortune for the Veneti
4. nothing about good fortune for either side

(Summary-type question)

____ A good title for this paragraph would be

1. Tranquillitās parit victoriam
2. Nox ēripuit victōriam
3. Multās hōrās pugnātur
4. Nāvēs expugnātae sunt

LATIN COMPOSITION

Notes for Instructor

- Participants should take notes on the following pages.
- The metaphrase pattern should be demonstrated upon the blackboard.

Time Needed--10-15 minutes

10 minutes for discussion of Distler

Materials Needed

Distler Chapter 10--Latin Composition

LATIN COMPOSITION

Distler's chapter on Latin composition contains some good pointers on the subject.

Before suggesting some additional devices, let us note the gradual improvement which has been made in beginning Latin textbooks over the past fifteen years!

The traditional texts of thirty years ago ordinarily began with a paradigm of the first declension to be memorized at once. The lesson then was likely to contain a useful verb or two, followed by ten random Latin to English sentences, and then ten English-to-Latin sentences or phrases, employing practice in the listed vocabulary. Since the English case equivalents for Latin had previously been itemized, it was assumed that the student, in working out English-to-Latin sentences, was reinforcing what he had supposedly learned in translating the lesson's Latin sentences into English. As new syntax and grammar rules accumulated with matching demonstration sentences in both Latin and English, it was a most unusual student who did not complain bitterly of the difficulties he met in turning the English sentences into Latin. Certain research in language learning has finally filtered down into the textbooks although not without strong objections on the part of some Latin teachers. This research may be stated thus: Reproduction in a second language lags behind recognition. Or, to put it another way, the student who is asked to produce i.e., translate from English into Latin an ablative absolute he has met for the first time that day in the Latin itself is "stalling" his Latin learning in order to work with English.

Eventually the ten sentences have in most textbooks been reduced to five. Unfortunately, they do not stay as far behind the Latin reading in presenting new features as they should. Nevertheless this change marks a decidedly forward step. A considerable gap in time should elapse before a student undertakes English to Latin composition, even of the apparently easy sentences in the textbook. His mastery of the preceding Latin vocabulary and structures should be so secure that the English to Latin composition should be extremely easy for him and he should make no errors at all, or at least very few. If he makes careless mistakes in this, be sure he is making them also in his Latin reading! English to Latin composition should be a reward and not a penalty. If it is treated in this fashion, the teacher reluctant to permit it "until you know more Latin or know your Latin better," it is amazing how energetically students will strive to gain the "privilege" of turning a little English into Latin!

Preceding this step, however, which many people consider has questionable value anyway, is the Latin-to-Latin composition which should be an integral part of the Latin program at all times. It is with this that Latin composition really begins.

The student is actually doing elementary Latin composition when he makes Latin responses to Latin questions based upon the story and when he manipulates structures in Latin-to-Latin pattern drills.

This is oral composition but composition nonetheless. This fact is not emphasized explicitly in Distler's chapter, but it is clear by what route he expects his students to manage some free composition by the end of the fourth year.

Latin-to-Latin composition may be easily adapted to a traditional text. Several suggestions for adaptation of an elementary type follow. They are all ones which feed into reading comprehension.

- Changing some of the early stories in the beginning text by rewriting them with changes in verb tenses, person or number.
- Adding adjectives of the third declension to the early stories.
- Substituting third and fourth conjugation verbs which would still make a credible story.
- Combining sentences with coordinating and subordinating conjunctions.
- Combining sentences with relative pronouns.
- Adding adverbial (ablative, dative) and adjectival (genitive) phrases.
- Expanding the stories into dialogs.

All of the above exercises are useful and stimulating to students. The most important ones, which should be emphasized repeatedly, are the combining of sentences with subordinate conjunctions and with relative pronouns. It is impossible to overdo this kind of manipulation involving pronouns in which the demonstratives should also be included. The student who has combined sentences with relative pronouns throughout his early Latin work will have very little difficulty in meeting the complex-compound sentences of classical Latin prose reading.

This kind of composition permits the student to write Latin with a little more lexical freedom than he is allowed in the disconnected sentences prescribed in the text. Continuous, rather than disconnected Latin prose should be the aim and he will learn by doing.

A disconnected sentence type of composition which is really a vocabulary test is sometimes useful for a five or ten minute quiz. The teacher writes the following pattern (or another one) on the chalkboard, asking the students to produce five, ten or as many sentences as they can in a given number of minutes, without repeating any Latin words.

	- a		- m	
__________	- us	__________	- a	__________t.
	- um		- s	
	- ∅			

The results can easily be compared by having them read each other's sentences aloud.

This particular type of exercise has the advantage of the student's production of vocabulary without matching a list and is therefore an effective stimulus to lexical recall in the categories required.

UNSEENS ON THE OVERHEAD PROJECTOR

Notes to Instructor

. Designate participants, one at a time, for demonstration of their prepared reading text and questions for the group. Copies of the text of each transparency should be distributed to all participants after the demonstrations.

. Each participant should be in complete charge of his own project.

Time Needed--35-50 minutes

Devices Needed

Overhead projector

Notes to Participants

. This demonstration should be handled as if your own high school classes.

. Please model it upon the one given by instructor in Session V, observing minimum time limits (three minutes) for silent rereading of unseen text; three minutes for questions and answers.

. Critique Checklist for Unseens should guide discussion.

CRITIQUE CHECKLIST FOR UNSEENS

Directions: Fill in boxes with + or - .

	I	II	III	IV	V	VI	VII	VIII	IX	X
The unseen reading contains familiar forms.										
Questions appear in same sequence as story.										
Questions allow clear interpretation.										
Questions do test comprehension of entire unseen.										
This unseen is re-usable with additional or changed questions.										

EVALUATION OF THE SESSIONS

Notes to Instructor

- Ask someone to volunteer to take notes on the discussion.

- Spend the rest of the period on evaluation and filling out the questionnaires.

- Guide the participants to react to these subjects.

  1. Can a consensus be reached upon which, if any, of these sessions could or should be profitably expanded into a future summer workshop or institute?
  2. What topic or session is weak and should be modified?
  3. Was the presentation of the course interesting?
  4. Was there enough time for discussion and for the course as a whole?
  5. What additional area in Latin needs strengthening in Texas high schools?
  6. What specific needs for Texas Latin teachers and students can be met through the consultant's office at TEA?
  7. What do the participants in this program conceive to be the functions of the Latin consultant's office in following up this workshop?

- Distribute Participant's Evaluation Questionnaire to participants.

- Collect questionnaires and discussion notes for forwarding to TEA.

- Instructor should complete Instructor's Evaluation Questionnaire and send it to TEA also.

Time Needed--60 minutes

Materials Needed

- Participant's Evaluation Questionnaire

- Instructor's Evaluation Questionnaire

Center____________________

Course____________________

PARTICIPANT'S EVALUATION QUESTIONNAIRE

Please put the appropriate number in the blanks to right of page.

1. The reason for taking the course was: (1) to satisfy an interest and desire for additional preparation in this subject. (2) To satisfy local in-service education requirements, (3) To comply with the request of administration, and (4) Other.____________________ ________

2. The quality of instruction in terms of preparation of Instructor was (1) Excellent, (2) Good, (3) Fair, and (4) Poor. ________

3. The quality of instruction in terms of balance of activities such as lectures, discussions, films, laboratory, etc., was (1) Excellent, (2) Good, (3) Fair, and (4) Poor. ________

4. The quality of instruction in terms of the variety and appropriateness of materials, e.g., audio-visual, textbooks, manuals, was (1) Excellent, (2) Good, (3) Fair, and (4) Poor. ________

5. The scope of subject matter was (1) Too extensive, (2) Suitable, (3) Too narrow. ________

6. Course assignments providing for learning of subject matter were (1) Excellent, (2) Good, (3) Fair, and (4) Poor. ________

7. The success of the program in terms of your understanding of the subject matter was (1) Excellent, (2) Good, (3) Fair, and (4) Poor. ________

8. The success of the program in terms of the adaptability of the content and material to your use in the classroom was (1) Excellent, (2) Good, (3) Fair, (4) Poor. ________

9. The success of the program in terms of the response of your students to the new approaches and ideas was (1) Excellent, (2) Good, (3) Fair, and (4) Poor. ________

10. List on the back of this form any suggestions you may have for improvement of this course when it is offered next year.